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THE NORTHBROOK GALLERY.





IV

THE MADONNA AND CHILD

BY RAPHAEL

Th. may Alfred Henry 1885 Earl of Northbrook

THE

NORTHBROOK GALLERY

AN ILLUSTRATED DESCRIPTIVE AND HISTORIC ACCOUNT OF THE
COLLECTION OF THE EARL OF NORTHBROOK, G.C.S.I.



EDITED BY

LORD RONALD GOWER, F.S.A.,

TRUSTEE OF THE NATIONAL PORTRAIT GALLERY.



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INTRODUCTION.

IN making a selection of pictures with which to illustrate a work such as "The Northbrook Gallery," we find ourselves trammelled at the outset. Science has not yet taught us how to reproduce all paintings by aid of the camera with equal success : and it is this fact that has influenced in a great measure the present selection. A work by Crivelli is admirably adapted to the process, but the photographer is at present unable to render the rich warm tones, mellowed by age, of a painting such as the "Madonna and Child" by Sebastiano del Piombo, in the Northbrook Gallery. While we have not hesitated to include the portrait of Andres di Andrade by Murillo—though a photograph gives but a poor reflex of its original grandeur—yet we regretfully omit the Del Piombo, the important Mantegna, and many other masterpieces of this collection. Notwithstanding this drawback, and the fact that photography often reverses the relative importance of different colours in a picture—it is certainly the most perfect means at present at command for the reproduction of paintings in a convenient form. Far be it from us to depreciate the work of the line engraver, or the more facile (and at present more popular) labour of the etcher, or any other of the graphic arts ; still it must be admitted that there is not one of them which can compare with photography in truthful interpretation of the painter's own work.

By the term photography, we of course include the now justly popular branch of it, *photogravure*, for, though that process possesses some of the charm of engraving, it nevertheless has its basis in photography.

In the preparation of the text of this work we have, by the courtesy of Lord Northbrook, been enabled to avail ourselves of the MSS. catalogues which were compiled in 1878 by Dr. J. P. Richter and Mr. Weale. To the former we are indebted for information concerning the paintings by Crivelli, Bugiardini, Raphael, Giorgione, Sanchez-Coello and Murillo ; and to the latter for accounts of the works of the early Netherlandish and later Dutch Schools.

We have also made extracts from Waagen's "Treasures of Art in Great Britain." That author visited the collection twice—once in 1851, and again a few years later, and there are two accounts, one to be found in the second volume, and the other in the fourth and supplementary volume, entitled "Galleries and Cabinets of Art in Great Britain." Between these two visits, various important additions had been made to the gallery. Of the Italian Schools, notably, the two pictures ascribed to Francia ; the Bugiardini (of which we give a reproduction) ; the Crivelli which appears in these pages and the "Ascension of Christ" by the same master ; Titian's portrait of Charles V. ; and Moroni's portrait of a general. The Spanish pictures were augmented by a portrait of Philip IV. galloping on a brown horse, by Velazquez ; Sanchez-

Coello's portrait of a son of Philip II.; a monk by Zurbaran; and by a Madonna and Child by Cano. In the French School, "A Pierrot, surrounded by ladies and cavaliers," and other works by Watteau were added. The representation of the German School was materially improved by Holbein's portrait of Herberstein, and Cranach's interesting picture of "Christ blessing little Children;" and also by two small portraits of Electors of Saxony, Frederick the Wise and John the Constant. The two early Netherlandish Madonnas (of which we give reproductions) also found their way into the gallery in this interval. Several fine pictures of the blooming time of the Netherlands were added—two by Rembrandt, a Gerard Dou, a De Hooch, an Adriaan van Ostade, three Ruisdaels and others. The English School also received valuable contributions. The collection has since been enriched at Lord Northbrook's hands by the addition of, amongst others, the two fine portraits by Van Dyck, the "Holy Family" by Fra Bartolommeo, and the portrait of Mrs. Jordan by Gainsborough, all of which are reproduced in these pages.

We have also consulted the writings of Messrs. Crowe and Cavalcaselle and of many other authors, to all of which we have made due reference.

We may perhaps be allowed to here quote a few paragraphs from Dr. Waagen's introduction to his account. "The collection, which consists of about 200 pictures [many have been added since this was written], is one of rare variety, and includes very valuable specimens of the Italian schools of the 15th, 16th, and 17th centuries. The Dutch and Flemish schools also of the 15th and 16th centuries are not unrepresented here, while, of the 17th, not only the first-rate masters are here seen in great perfection, but those even of a second-rate class have contributed their best works. Several pictures by Murillo also represent the Spanish School of the 17th century. This collection was formed of a number of pictures purchased at the sale of the late Sir Thomas Baring, and also of acquisitions from the galleries of Baron Verstolk, Demoiselle Hoffmann, and Lord Besborough. Of all English collectors Mr. Baring is the only one I am acquainted with who has made a selection not only of modern English painters, but also of a few but very choice specimens of the modern Belgian, Dutch, and French artists, thus affording scope for most interesting comparisons of the various schools. In 1850 Mr. Baring erected a well-lighted gallery, in which a large selection of his best pictures have found place."

At present the collection is divided into three parts: the most important and greater number of the Old Masters are at 4, Hamilton Place, a few choice works hang in Lord Northbrook's official residence at the Admiralty, and the modern paintings—which, their owner finds, suffer from the impurities of the London atmosphere—are at Stratton.

Many of the pictures have, from time to time, appeared on the walls of Burlington House at the "Old Masters" exhibitions. There were nine in 1870, nineteen in 1871, and twenty-six in 1872; two in 1876, eight in 1880, and five (all by Linnell) in 1883—making a total of sixty-nine pictures lent on six different occasions during thirteen years.

May, 1884.





ITALIAN SCHOOL.



THE Northbrook Gallery contains upwards of eighty paintings of the Italian School. There is no work of a fourteenth century artist in the collection, and but few examples of the fifteenth: the greater part is composed of the productions of the sixteenth and seventeenth centuries.

Foremost in importance amongst the works of the Florentine School is a "Madonna and Child with the Baptist and a Donor," which Waagen considers to be second only among Del Piombo's works in England to the far-famed "Raising of Lazarus" in the National Gallery. Then, we may note two Holy Families by Fra Bartolommeo; a "St. John the Baptist" and a "Virgin and Child" of the later time of Andrea del Sarto; and the "Bust of a Young Man," formerly ascribed to Raphael, but given by Dr. Frizzoni and Dr. Richter to Del Sarto; and also a "St. Mark" and a "St. Luke" by Vasari, and pictures by Pontormo and by Carlo Dolci, who contributes a "Christ bearing the Cross" and a "Mater Dolorosa."

Representative of the School of Rome, we find the "Madonna and Child" which forms the frontispiece of this volume, and a Flemish version of Raphael's "Rest on the Flight into Egypt," the original of which is now in the Madrid Gallery.

The School of Ferrara is represented by three choice examples—a "St. James the Apostle" and a "Holy Family," by Garofalo; and an important picture by Mazzolini of "Christ in the Temple with the Doctors," which was originally in the cathedral of Ferrara, and a replica of which is now in the Berlin Museum.

The Milanese School finds its sole example in a "Madonna and Child with the Infant St. John," by Luini. From Padua, we find one of the finest works in the gallery, the "Christ on the Mount of Olives," by Mantegna, an early work painted with the most minute attention to detail. It has passed through the Fesch and Coningham collections, and bears the signature, "Opus Andrea Mantegna." [Photography here unfortunately failed us, or we should have gladly included it in this series.]

From Venice have been gathered together numerous and valuable examples—two works by Crivelli, which will be noticed more fully further on; a "Madonna and Child," usually attributed to Giovanni Bellini, but ascribed by Dr. Richter to Catena; the so-called Giorgione, of which we give a reproduction; a portrait of Charles V. on horseback, in complete armour (a good copy of Titian's fine picture in the Madrid Gallery); an "Armed Warrior," by Moroni; Paris Bordone's portrait of the celebrated Venetian scholar, Andrea Navagero; a "Baptism of Christ," by Paolo Veronese; and a "View in Venice," by Canaletto.

Bologna, too, contributes numerous examples: two are ascribed to Francia, the one a "Lucrezia stabbing herself," and the other "The Madonna and Child with St. Joseph and St. Francis of Assisi," which bears a forged version of the artist's signature: further we may note several works by the Carracci, notably "The Apostles around the Tomb of the Virgin,"

by Agostino, and the "Entombment" and the "Adoration of the Shepherds," by Lodovico; an "Infant Christ showing the Emblems of His Passion," by Domenichino; an "Ecce Homo," by Guido Reni; an "Italian Peasant Girl," by Giuseppe Maria Crespi; a landscape by Grimaldi; and lastly, an altar-piece by Guercino, representing the Virgin in the clouds surrounded by various saints. By the last-named painter there is a curious and rare illustration, pointed out by Dr. Richter, of the influence produced on some Italian artists by various Netherlandish painters, such as Honthorst, De Laer, Lingelbach, Du Jardin and others. It represents the Dutch-like scene of a doctor's visit to a maiden who is apparently unwilling to take his physic.

Of the works of the Neapolitan School the best are two pictures by Salvator Rosa, and a "Holy Family" by Ribera, which Dr. Richter values highly. He says that "it is one of the artist's most important works. It not only justifies the high reputation which Art History claims for the painter, but it is also a standard work and affords the best basis for a judgment of his principles in art and of his peculiar style."

As we do not pretend to give a Catalogue Raisonné of this collection, we can not do more than make brief mention of a few of the most important of the paintings.

Let us now proceed to consider more fully those works with which we are more nearly concerned—our illustrations.

THE MADONNA AND CHILD. BY CRIVELLI.

In this picture by Crivelli, the Madonna, standing in front of a crimson curtain, wears, over a red dress, a blue mantle richly embroidered with gold and lined with green. Her head-dress is white. The Infant Christ, who is clad in a lemon-coloured tunic, clasps a fluttering goldfinch in His hands.

Over the balustrade hangs a yellowish coloured cloth, and to this cloth is affixed a paper, bearing the inscription, "OPVS . KAROLI . CRIVELLI . VENETI.", which shows that the picture belongs to the earlier half of the master's career, for after the year 1490, when he was above fifty years of age, he was knighted by Ferdinand II. of Naples, and he then added "Miles" to his signature; towards the close of his life he signed himself "Miles Laureatus."

In his catalogue, Dr. Richter says of Crivelli: "His thinly painted pictures still retain their original brightness. He continued to paint in tempera while all his contemporaries had adopted the new method of oil painting. The picture described above is of special interest as being one of his earliest works. It comes very near to his Madonna and Child in the Picture Gallery at Verona, which is the earliest painted by him. . . . In the abundance of ornaments with which the figures are decorated, Crivelli follows the example of the earliest Venetian and Muranese artists, influenced by the Greek painting school of Constantinople." "The Virgin," says Dr. Waagen, "who is of his usual type of feature, is here very refined in expression, and delicately finished. On the other hand, the head of the Child is without expression, and also badly foreshortened. The fruit also, upon a festoon before the curtain, is too large for the figures, which are about a fourth the size of life. The same may be said of a fly, otherwise of the utmost truth, upon the parapet."

Messrs. Crowe and Cavalcaselle refer to this painting but briefly in their "History of Painting in North Italy." It was formerly in the Jones Collection: was bought by Mr. Thomas Baring in 1852 for £157 10s.; and was exhibited at the "Old Masters" in 1872.

It is on panel, 14 in. by 9½ in.

In spite of the manifest shortcomings pointed out by Waagen, there is a quaint simplicity and earnestness about the works of this most conservative painter that make them ever welcome. Were it not for the splendid series of eight pictures by him in the National Gallery, works by Crivelli would be comparatively rare in England. They are not very often met with in private collections, and only nine other examples besides this belonging to Lord Northbrook have appeared at the fifteen exhibitions of "Old Masters" at Burlington House. [As the example before us proves, Crivelli's pictures lend themselves admirably to the requirements of photography.]

Lord Northbrook owns two other specimens of Crivelli's work—a curious heart-shaped "Resurrection of Christ," and a picture of "St. Bernardino of Siena and St. Clara," but neither of them approaches the perfection of the "Madonna and Child" given in these pages.

Crivelli, who preceded Van Huysum by upwards of two centuries, was the first and in fact the only *Italian* painter who gave prominence to fruit: but he probably introduced it into his paintings as a symbolic tribute to the Virgin, rather than for the sake of the opportunity which it affords of displaying varied hues and graceful forms.

ST. JOHN THE BAPTIST. AFTER BUGIARDINI.

John the Baptist, sitting on a rock, has a skin about his loins: his red mantle lies on the ground. In his left hand he holds a cross with a small banner on which is inscribed: "E . A . D . E . Q . . . P . ." which stand for the well-known line from the 29th verse of the first chapter of the Gospel according to St. John, "Ecce Agnus Dei, Ecce Qui (tollit) Peccata (Mundi)." It is curious to note that the painter has made the inscription run over on to the back of the banner. With his right hand, the Baptist holds a bowl to his lips.

"This picture," says Dr. Richter, "closely resembles in its outlines a signed painting by Bugiardini in the Pinacoteca at Bologna, which represents St. John in a similar attitude and with a similar expression of the head. Bugiardini probably took the idea of his figure from the statue representing the youthful St. John, ascribed to Michelangelo, which is in the Palazzo Gualandi at Pisa [It has lately been acquired by the Berlin Museum]. In the statue, the figure is standing; and there are several other points of difference between the two works, especially in the position of the feet and in the dress."

Dr. Waagen ascribed this painting to Marco Palmezzano, and Mr. J. C. Robinson thinks it not absolutely impossible that this painter may have copied Bugiardini. Dr. Richter is of opinion that it is the work of a contemporary artist who imitated Bugiardini.

It is on panel, 1 ft. 10 $\frac{3}{4}$ in. by 1 ft. 4 in.

Giuliano Bugiardini, who was born in Florence in 1475, was a fellow-pupil of Michelangelo in the Garden of the Medici and in the studio of Ghirlandajo; and the friendship thus begun continued for many years. Bugiardini sometimes took ideas for his paintings from the drawings of his illustrious acquaintance. He died in 1554. His works are rarely seen in England. The Dulwich College Gallery has a Madonna and Child ascribed to him.

THE HOLY FAMILY. BY FRA BARTOLOMMEO.

This Holy Family, by Fra Bartolommeo, was purchased by the Earl of Northbrook at the celebrated Hamilton sale in 1882 for £210. It was No. 711 in the third portion of the sale.

It is not noticed by Waagen in his account of the pictures at Hamilton Palace. Messrs. Crowe and Cavalcaselle thus refer to it amongst the works of Fra Bartolommeo of minor importance in their "History of Painting in Italy":—

"*Glasgow (near) Hamilton Palace. Breakfast Room. Holy Family.* The child on the Virgin's lap, blessing the young Baptist kneeling to the left, S. Joseph in rear to the right. Behind, a wall and a landscape. In front, a cup out of which a finch is drinking (wood, half life size). The Virgin and S. Joseph are apparently taken from Fra Bartolommeo; the two children are reminiscent of Raphael. The handling is like that of Bugiardini or Sogliani."

The "Athenæum" critic, noticing the Hamilton Collection at the time of the sale, speaks of it as "very pretty and quite in the sweeter manner of B. della Porta." The authors quoted above are in error in saying that this picture is on wood. It is on canvas, 3 ft. 6 in. by 2 ft. 9 in.

THE MADONNA AND CHILD. BY RAPHAEL.

In this beautiful painting, ascribed to Raphael, the Virgin is clad in a pink dress, fastened by a violet scarf round her hips. Her left hand rests on a blue mantle with gold border, which covers her lap. The nimbuses of both Mother and Child are formed of two gold circles. Behind the Madonna is a low balustrade, and beyond a landscape with houses: the sky is blue.

This picture, which by tradition bears the name of Raphael, has been ascribed to two scholars of the great painter of Urbino—Lo Spagna and Eusebio di San Giorgio. It is given to the former by Waagen, to the latter by Messrs. Crowe and Cavalcaselle. Waagen says: "LO SPAGNA . . . The style of the very pleasing heads, the cool, rosy flesh-tones, and the colouring of the garments, agree so entirely with the authentic works of this fellow-student of Raphael at Spoleto and Assisi, that I am decidedly inclined to attribute this fine little picture, which is erroneously ascribed to Raphael, to this master."

In Messrs. Crowe and Cavalcaselle's "History of Painting in Italy," amongst the least important and doubtful works of Lo Spagna, we read: "*London, Baring Collection.* . . . The Virgin shows something of Spagna. The child imitates those of Raphael in the Madonna del Cardellino, but it is also in the manner of Eusebio, in the Holy Family of S. Francesco of Matellica. A replica, somewhat later in date, is in the Munich Gallery (cabinets No. 597), under the strange name of Fra Bartolommeo. A Virgin and child, called a Penni, at Stafford House, in London, and stated to have been once in Lucca, is very like that of the Baring Gallery as regards stamp and handling." And a few pages further on, we read: "One might also claim for Eusebio the Virgin and child of the Baring Gallery, in which a mixture of his style and Spagna's is apparent."

In the opinion of Dr. Richter, however, all the works which we possess by these two artists are of a different style and of less merit. The technique of this painting is not unlike that of Raphael's early "Madonna and Child" in Lord Cowper's Gallery at Panshanger, and the "St. Catharine of Alexandria" (No. 168 in the National Gallery). It must, however, be mentioned that the drawing does not entirely agree with the idealistic conceptions of Raphael; the hands, for instance, are uncommonly stout. It is beyond doubt that this picture has all the characteristics, both as regards colouring and drawing, which occur in a similar composition at Stafford House, erroneously ascribed to Luca Penni, another scholar of Raphael. Both these pictures might, for different reasons, be attributed to Timoteo Viti, an artist whose merits have only of late been sufficiently recognized. He was the principal painter at Urbino when Raphael was a youth, and it was under his influence that Raphael painted the "Vision of a Knight," in the National Gallery.

Lord Northbrook's picture—which is on panel, 2 ft. 2 in. by 1 ft. 2½ in.—was formerly in Lord Methuen's collection, and was sold to Sir Thomas Baring in 1844 for £525.

THE DAUGHTER OF HERODIAS WITH THE HEAD OF THE BAPTIST. BY GIORGIONE.

The Daughter of Herodias is clad in a red garment, which covers her right shoulder and upper arm ; on her left shoulder is a violet-coloured mantle, while a white garment falling away partly discloses her bosom. Her fair hair hangs down her neck. Behind her to the left stands a servant woman, in a green dress. The background is formed by a wall and an arched opening to the right, through which the blue sky appears.

This picture, which has traditionally been ascribed to Giorgione, is an ancient and exact copy of a picture in the Doria Palace at Rome, which is attributed by Messrs. Crowe and Cavalcaselle, by Burckhardt, and in the Palace Catalogue, to Pordenone ; by Mündler, to Romanino ; while Iwan Lermolieff has stated that it is an early work by Titian, similar in style to the "Sacred and Profane Love" in the Borghese Gallery at Rome ; and with this opinion of Lermolieff, Dr. Richter agrees.

The replica in the Northbrook Gallery has also been ascribed to various masters. Passavant recognizes in it a genuine work by Giorgione, Waagen considers it to be by Catena, whilst Messrs. Crowe and Cavalcaselle call it a replica by Pordenone, and Mündler considers it to be an "original by Sebastiano del Piombo or even by Giorgione." "It has," says Dr. Richter, "apparently been injured by cleaning. The rendering of the forms is less firm than in the original at Rome."

It may not be uninteresting to give a few of the opinions of the various critics. Waagen, in his "Art Treasures," says : "As far as Italian restorations permit an opinion, this picture appears to me to belong to the later time of VINCENZO CATENA, whose pictures are often mistaken for Giorgione. The drapery and the sky especially indicate Vincenzo Catena." In his "Walk through the Art Treasures Exhibition at Manchester, 1857," he describes it as "noble and fine in sentiment, tender and harmonious in colour, masterly in treatment."

Passavant says it is "a picture of much grandeur of treatment and dignified simplicity of character."

Messrs. Crowe and Cavalcaselle, "A History of Painting in North Italy," say, in reference to Pordenone's works of his Giorgionesque and Palmesque time, "Another excellent specimen is the daughter of Herodias with the head of the Baptist on a plate in the Doria Palace of Rome, a characteristic rendering of robust and portly female nature, with a graceful affectation in the bend of the head and something seductive in the glance of the eye. Of this too there is a good replica in the Baring collection in London, and a modern adaptation once in the Berry (Grimani-Calergi) Palace at Venice. . . . One of these three pieces was in the collection of Queen Christine. (Cempori, *Race. di Cataloghi*, p. 454)." These writers can have made but a hasty study of Lord Northbrook's picture, for they say that in it "the hand of the daughter of Herodias holding the plate with the head in it, is not to be seen."

Herr Mündler, in Burckhardt's "Cicerone," says : "A repetition of this picture ['The Daughter of Herodias,' in the Palazzo Doria at Rome] by the hand of Seb. del Piombo or Giorgione is in the collection of Mr. Th. Baring in London. The picture in the Pal. Doria I should rather consider, from the pictorial treatment, as a work of Romanino, who in his happy moments could produce exquisite things."

The opinion lately pronounced by Senatore Morelli, that the picture in question at the Palazzo Doria is an early work by Titian, has been generally accepted by other art critics.

Lord Northbrook's picture was exhibited at the British Institution in 1840: and at Manchester in 1857. It has been transferred from panel on to canvas, 2 ft. 7½ in. by 2 ft. 5 in.





I

THE MADONNA AND CHILD

BY CRIVELLI





14 x 9 1/2

J. B. Bocke - Pietro Krieger

See also for book 2/3

B. B. in "Criticism" p. 102

"The artwork, as well as the
most subtle & charming is the
small, pale-colored, "Madame"
of vigorous refinement which belongs
to Lord Northbrook (signed O. P. S. 1880)
CHIVALL VON 11) In character it
stands very close to the "Maurice"
picture"



II

ST. JOHN THE BAPTIST

AFTER BUGIARDINI







III

THE HOLY FAMILY

BY FRA BARTOLOMMEO







V

THE DAUGHTER OF HERODIAS WITH
THE HEAD OF THE BAPTIST

BY GIORGIONE





GIORGIONE.



SPANISH SCHOOL.



HOUGH this collection contains but fifteen works of the Spanish School, it has a far larger proportion than most galleries in England, in which country the art of Spain is, with the exception of the works of Murillo and Velazquez, on the whole but poorly represented.

The National Gallery possesses but nine Spanish works, which are divided amongst Zurbaran, Murillo and Velazquez. The Dulwich College Gallery contains sixteen pictures of Spanish painters, four of which are masterpieces by Murillo: and the Murillos in Stafford House are world famous. But, with these and a few more exceptions, Spanish pictures are, in comparison with the works of other countries, rarely met with in England; and it would be perhaps within the mark to say that three-quarters of them are assigned to either Velazquez or Murillo. This fact makes Lord Northbrook's undoubted Sanchez-Coello the more valuable.

Besides the two pictures of which we give reproductions, this gallery contains four other paintings by Murillo—a "Riposo;" a "Shepherd Boy crowned with ivy and playing on his flute;" a small octagon picture of the "Ascension of Christ;" and the "Holy Family in a carpenter's shop." Further we may notice an "Ecce Homo," from Louis Philippe's collection, by Morales, and a "Christ bearing the Cross," from the Calonne collection, attributed to the same artist; "Philip IV. galloping on a brown Horse," from the Rogers collection, by Velazquez; a "Monk contemplating a skull," by Zurbaran; and a "Virgin and Child," by Alonso Cano.

PORTRAIT OF A SON OF PHILIP II. OF SPAIN. BY SANCHEZ-COELLO.

We have had occasion to refer to this painting in the "Great Historic Galleries of England," Vol. III., in our account of a Portrait of a Little Girl, in the possession of the Duke of Devonshire, at Chiswick House, which is usually said to be by Velazquez, but which we, at the suggestion of Dr. Richter, attributed to Sanchez-Coello.

The pale-faced boy represented in the picture before us is about five years old, and still wears a skirt, beneath which his red shoes just peep out. His dress is white, chequer-patterned, trimmed with golden embroidery. A similar chequer-pattern dress occurs in Sanchez-Coello's portrait of Doña Isabel Clara Eugenia, daughter of Philip II. (whose brother this child probably is), in the Madrid Gallery. Round his neck hang two gold chains, from one of which are suspended a red heart-shaped locket, a crucifix, a medallion with the Madonna and Child and other objects. In his right hand he holds a toy spear, in his left a hobby-horse, which has more animation in the head than one is wont to see in such toys now-a-days. An opening

to the left shows a balustrade and a glimpse of distance; the floor is of dull red brick, and the wall in the background is grey.

This picture, which is signed on the jamb of the post *Alfonsus .fancius . F.*, is on canvas, . 1577 .
3 ft. 6½ in. by 2 ft. 10½ in. It was formerly in Louis Philippe's collection, at the sale of which, in 1853, it was purchased by Mr. Thomas Baring for £64.

"This picture," says Dr. Richter, "is executed in a cool greyish tone and is firm in design. The Infant here represented bears a very pronounced family likeness to the princes of the House of Hapsburg. King Philip II., son of the Emperor Charles V. of the House of Hapsburg, married, in 1570, Donna Anna Maria of Austria, second daughter of the Emperor Maximilian, also a member of the House of Hapsburg. In 1578, she gave birth to Philip III., who afterwards became successor to his father. The boys born previously all died when still young. From the date inscribed on this picture, one may conclude that the Infant, represented here as being about five or six years of age, might have been born in 1571 or 1572. The biographers of the great King unfortunately omitted to mention the names of his children who died when young."

Works by this artist are rarely met with in England: and this picture—so far as we know—is the only signed example. It is the only painting by Sanchez-Coello recorded by Waagen, who thus mentions it: "Portrait of a small sickly-looking child, probably an infant of Spain, in a splendid white patterned dress. . . . I am acquainted with too few specimens of this master, who is seldom seen out of Spain, to pronounce as to the correctness with which this is named. The truth, however, of every portion, and the care of the execution, are worthy of the high reputation as a portrait-painter which Coello bore at the Court of Philip II." Only one picture ascribed to this painter has ever appeared in the exhibitions of works by "Old Masters" at Burlington House—a three-quarter length portrait of Catharine, Duchess of Savoy, daughter of Philip II., lent by Mr. S. Herman de Zoete to the last Exhibition (1884).

Born at the village of Benifayró, in Valencia, about 1513, Sanchez-Coello, the earliest of Spain's great portrait-painters, is said to have formed his style on Italian models. In his portraiture, he imitated Titian, Holbein, Moro and Raphael. But little is known of his early life. In 1541 he was living at Madrid, where he married and worked for the Court; and in 1552 he went to Lisbon and was employed to paint portraits of members of the royal family. He subsequently became very famous at Madrid for his portraits and sacred pieces. He was painter-in-ordinary to Philip II., who held him in high esteem; and round his table were frequently gathered together princes, prelates, statesmen and warriors of renown. He is well represented in the Madrid Gallery, and works ascribed to him are occasionally found in the public collections on the Continent: but many of his best pictures perished by fire in the Prado and Alcazar of Madrid. Sanchez-Coello died at Madrid in 1590.

PORTRAIT OF ANDRES DI ANDRADE. BY MURILLO.

In Murillo's portrait of Andrade, Lord Northbrook possesses a magnificent work of great interest, both historic and artistic. Don Andres, about fifty years of age, represented life size, is standing in an easy attitude, with his right hand resting on the head of an immense dog, which, if we would name a modern parallel, seems most to resemble the boar-hound of Germany. In his left hand he holds a broad-brimmed hat, which unfortunately is not visible in the photograph. An abundance of coal-black hair falls like a mane about his head and shoulders; he wears a short moustache and beard. His coat and knee-breeches are black,

and a black mantle falls down from his left shoulder. He wears white lace ruffles and stockings, and a narrow white linen collar; his sleeves are slashed. At his left side hangs a sword. The pavement is brown; and behind him is a balustrade: on the pilaster to the left is the coat of arms of the Andrade family, with the motto, AVE MARIA GRACIÆ PLENA.

Don Andres di Andrade—though to judge from his personal appearance one would hardly think it—was a verger of the cathedral at Seville. His full name is inscribed on the base of a pilaster in the background of a replica of this portrait, now in the possession of Mr. F. W. Cosens of Lewes, thus:—D^N ANDRES DI ANDRADE Y COL. Mr. Cosens's picture is of smaller size than Lord Northbrook's: in it the coat of arms is wanting. At the sale of Sir A. Aston's collection in 1862 it was purchased, as a Murillo, by Mr. Agnew for 460 guineas: in 1867, as a Velazquez, at the sale of the collection of John Philip, R.A., it fetched £158 8s., and in 1874 £48. Dr. Richter thinks that it is probably the work of Valdes Leal. A copy of Lord Northbrook's picture by Murillo's pupil, Gutierrez, is in the Academy of San Fernando at Madrid.

"Portraits painted by Murillo," says Dr. Richter, "are exceedingly rare and have therefore a special value. In the execution of the above-described picture the artist has employed a somewhat different method than that usually adopted in his different epochs."

Until the present century, this picture was in the possession of the Andrade family at Seville. Sir David Wilkie saw it there in 1828, when it was in the collection of Don Antonio Bravo, and when he again saw it at the British Institution in 1836 he thus recorded the impression which it made on him:—"Brakenbury's Murillo—The Man with the Dog is also in the Gallery: this I saw in the linendraper's house at Seville, and the expression of the head strikes me as much now as it did then. It seems to see you while you look at it."

It was afterwards sold at Cadiz by the heirs of Andrade to Sir John Brackenbury, British Consul at Madrid, for less than £400 (Ford, writing in the "Athenæum" for May, 1853, gives £1,000 as the price). A dispute arising between Sir John and the broker respecting the commission, the latter gave notice to the Government, and the old law of Charles III. prohibiting the exportation of pictures, was put in force. After some time a poor copy was obtained and substituted for the original, which was smuggled out of the country. This is the picture which Lord Wellesley, when in Seville, endeavoured to obtain.

Sir John when he got it to England, offered it to the National Gallery for £500, but the proposal was declined. Eventually King Louis Philippe purchased it for 1,000 guineas. At the sale of his works in 1853 it was bought by Mr. Thomas Baring for £1,020. It was at the British Institution in 1836, and at the "Old Masters" in 1870, when the "Athenæum" critic thus mentioned it: "Its richness of grey tones, its profound mastery, its magical colour and completeness, render it better worth studying, than half the pictures in the gallery." Waagen says of it: "The very natural conception, the deep, full golden tone, the masterly and careful execution in a solid impasto, and the admirable drawing and action of the hands, render this one of the finest portraits by the master that I know." Stirling, who saw it when it was in the Louvre, says that Don Andres is "a personage chiefly remarkable for his prodigious crop of coal-black hair and his bad legs, and attended by a white mastiff yet uglier than himself."

This painting, which is on canvas, 6 ft. 7 in. by 3 ft. 10 in., is No. 457 in Curtis's exhaustive list of Murillo's works.

THE IMMACULATE CONCEPTION. BY MURILLO.

In this picture the Virgin is seen full-length, floating on clouds and surrounded by cherubim four of whom at her feet bear palm branches, a lily and a mirror—emblems of her holiness,

virginity and freedom from all stain. Her eyes are half closed and her hands meet in prayer. Her dark hair falls down over her shoulders. Her dress is white, an amber veil is folded round her neck, and a blue mantle is hanging over her left arm. Behind her head appears a silvery nimbus, and at her feet is the crescent moon.

Murillo has rendered this favourite subject about twenty times. The most famous of all the variations is that now in the Louvre, which was painted in 1678 for the Church of the Venerables in Seville. It was bought by the French Government at the sale of Marshal Soult's Collection in 1852 for the enormous sum of £24,612. In it the *Putti* are more prominent than in Lord Northbrook's picture, but there are no palm branches, lily or mirror. There are four examples of this subject in the Museo del Prado at Madrid: Lord Overstone possesses one, which was formerly in the collections of Queen Isabella Farnese and Marshal Sebastiani, and the Marquis of Lansdowne has another.

The subject of this picture is the Dogma of the Immaculate Conception. This Dogma—that the Virgin came into the world spotless as her Offspring—arose in the fifth century; but men were not allowed to exercise free judgment concerning it until the seventeenth. In 1617, the year of Murillo's birth, Pope Paul V., at the instigation of Spain, issued a bull forbidding the preaching of anything contrary to that doctrine; whereupon the devout town of Seville was overcome with joy: Archbishop de Castro performed a magnificent service in the Cathedral; Spanish theologians wrote endless treatises on the new Dogma, and Spanish painters and sculptors illustrated it by their grandest works. Every church and convent in Spain possessed at least one altar-piece or statue of the subject, but none excelled those of Murillo, who became truly the "Painter of the Conception;" just as Lippo Dalmassii in the fourteenth century earned the title "Dalle Madonne." It is to be noticed that, except with regard to the colouring of the drapery and the Virgin's attitude, Murillo did not adhere closely to Pacheco's rules, and often, as in this picture, took the liberty of painting her hair dark instead of fair: he always however avoided exposing her feet to view. "No rules," says Mrs. Minor, in her life of this artist, "could produce that spirit of purity which breathes throughout the creations of Murillo, whose hand has stamped upon them, as far as human hand could do, that perfect nature of the Mother of God, 'spotless without and innocent within.'"

"An enraptured agitation," writes Dr. Richter "a trembling ecstasy, pervades the whole figure of the Virgin, who floats in a Heaven which pours over her its mysterious flames."

This picture is mentioned by Stirling, and by Passavant, who says that the Virgin's form is particularly noble, and in this respect surpasses Murillo's usual works: it is also noticed in Buchanan's "Memoirs of Painting," and it is No. 32 in Curtis's list of this artist's paintings. It is believed to be the picture which was formerly in the Convent of the Barefooted Carmelites at Madrid, and which is noticed by Cean Bermudez. It was in the Le Brun Gallery, and is engraved in outline in the account of that collection published at Paris in 1809. It was also engraved in 1802 by Carmona of Madrid and in 1864 by R. Graves. At the Le Brun sale in 1810 it was bought in, but was subsequently purchased of Mr. Harris by Sir Thomas Baring. This picture, which is on canvas, 7 ft. 5 in. by 4 ft. 10 in., was at the British Institution in 1808 and again in 1840.





VI

PORTRAIT OF A SON OF PHILIP II.
OF SPAIN

BY SANCHEZ-COELLO







VII

PORTRAIT OF ANDRES DI ANDRADE

BY MURILLO







VIII

THE IMMACULATE CONCEPTION

BY MURILLO



Adel Christies
Dec 12 1907





EARLY NETHERLANDISH SCHOOL.

MR. WEALE catalogues nineteen of the paintings in this collection under the title "Early Netherlandish School." Subtracting, for the purposes of the classification adopted in this work, the two little pictures by Janet and the Flemish copy of Raphael's "Rest on the Flight into Egypt," already mentioned, we have still a total of sixteen ; of these, six have been reproduced.

Less beneficent than most art critics, the cautious and painstaking Mr. Weale has robbed no less than nine of these sixteen of the names hitherto popularly assigned to them, and he simply records them as works of the "Early Netherlandish School." Dr. Waagen treats the pictures of this school with but scant courtesy ; there is less than a page devoted to them in his two accounts of the collection.

The earliest of the paintings is the "Madonna and Child," by Jan van Eyck, in which the Madonna is giving a nosegay to the Child, Who is holding a fluttering paroquet : it is assigned to the year 1437, and Mr. Weale points out that it resembles in style the central figure in the celebrated Van der Pale Madonna by the same artist, now in the Museum of the Academy at Bruges.

It is a source of much regret to us that we are unable to give a reproduction of the beautiful painting of "St. Jerome in a Monastery ;" and, as it is a picture of much historic interest, we may perhaps be excused for dwelling on it at some length. It is a masterpiece of minute detail : the Saint sits, wrapped in thought, at a writing-desk, and round about appear a quail, a peacock, a cat, small birds, and of course a lion ; through a window is a distant landscape with figures. Yet, as Weale says, "Though the details are represented with extraordinary minuteness, they do not obtrude themselves on the spectator's attention, which is at once arrested by the figure of the saint : the expression of concentrated thought in his face is a real masterpiece." When Waagen visited the gallery, this work was assigned to Dürer, and he pointed out that it was identical with the painting which the "Anonimo" of Morelli described in 1529, when it was in the possession of Sir Antonio Pasqualino at Venice. The "Anonimo" mentions four artists as likely authors—Jan van Eyck, Memlinc, Jacopo de' Barbari and Antonello da Messina. Mr. Weale dismisses at once the claims of the first two, and thinks that it may with probability be assigned to Antonello, a disciple of Van Eyck, who introduced the Flemish method of oil painting into Italy. He says that, as the panel is of poplar wood, it was probably painted in Italy. This picture has also been noticed by Crowe and Cavalcaselle, Ephrussi, W. Schmidt, G. Frizzoni and other writers. It has been pointed out that it is not

altogether impossible for it to be identical with the "St. Jerome," which Vasari mentions as being by Van Eyck in the possession of Lorenzo de' Medici.

A minute picture ($5\frac{3}{4}$ inches by 4 inches) of the "Madonna and Child" has been ascribed, when in the collection of Frederick II. of Prussia, to Dürer, and more recently to Van Eyck and Memlinc; but, says Mr. Weale, it "is certainly by neither of those artists. It may with much more probability be assigned to the unknown master who executed for the Cistercian abbey of the Dunes near Nieupoort, the Diptych now in the Museum at Antwerp." The Virgin, crowned, sits under a richly-sculptured porch, and offers the breast to the Child. Above the arch, in canopied niches, are represented the Seven Joys of the Virgin. Waagen saw this picture when it was in Mr. Rogers's collection.

A double picture—representing, on the one half, St. Cecily with an organ and falcon, and St. Margaret with her dragon; and, on the other, St. Agatha with her pincers, and St. Dorothy with a sword and a flower—which has been ascribed to Memlinc and to Gerard van der Meire, is simply catalogued by Mr. Weale as "Early Netherlandish School." So also is the panel representing "The Blessed Virgin appearing to St. Ildefonso," Bishop of Toledo, after he had, by his writings and sermons, refuted the heresy of Helvidius, who had denied her Virginity.

By Mabuse are two paintings: the one, a "Madonna and Child," is a replica with slight variations of a picture, painted by him for the Convent of the Augustinian Friars at Louvain, which was in 1588 presented by the Magistrate of Louvain to Philip II. of Spain, and which has ever since been preserved in the Escorial; the other is a half-length portrait of Philip the Handsome, from the Joly de Bammerville collection. An interesting "Madonna and Child," formerly ascribed to Leonardo da Vinci, is, Mr. Weale tells us, "an early copy of a very fine work of Quentin Matsys, now in the Museum at Amsterdam. . . . In the Museum at Berlin is another panel by Matsys of earlier date, to which these bear considerable points of resemblance."

An "Ecce Homo," ascribed by some to Engelbrechtsen, by others to Lucas van Leyden, and a "Madonna and Child," purchased by Lord Northbrook in 1880 from the collection of the Reverend J. M. Heath of Milland, are left unnamed by Mr. Weale.

Let us now consider our illustrations.

PORTRAIT OF A MAN. BY PETRUS CRISTUS.

The half-length portrait of a man, hitherto said to be Philip, Duke of Burgundy and attributed to Van der Weyden, is ascribed by Mr. Weale to Petrus Cristus.

He stands in an attitude of half-astonishment, as though some visitor had interrupted his reading of the Book of Hours, which he holds in both hands. The cover of this volume is of green cloth, and it is ornamented with a silver clasp, a silver register and coloured ribands, and with knops and tassels. Beneath his arm is his scarlet cap; its long broad scarf is carried over his shoulder, and hangs down in front of his right side, partly hiding a purse with steel handle and mountings. His close-cut hair is black: his tunic is deep scarlet, with fur collar and cuffs.

The window to the right discloses one of those glimpses of distant landscape—painted with great care—which the Early Netherlandish artists delighted to introduce into their pictures.

On the archivolt of the doorway to the left are seen statuettes of a Prophet, an Apostle and

a Sibyl; and beneath them, a brass lion holding a shield. Above the man's head, on the wall of the chamber, is hung a board, to which is attached an illuminated sheet of vellum. At the top is a miniature of the Vernacle (our Lord's head with its cruciform nimbus of rays and the letters A Ω); on either side of this is floriated work in red, blue, green and gold.

Beneath, in two columns, is the following rhymed prayer, written (with the usual abbreviations) in red and black:—

INCIPIT ORATIO AD SANCTAM VERONICAM.

Salve, sancta facies
Nostri redemptoris,
In qua nitet species
Divini splendoris.
Impressa panniculo
Nivei candoris,
Dataque Veronice
Signum ob amoris.
Salve, nostra gloria
In hac vita dura
Labili ac fragili
Cito transitura.
Nos perduc ad patriam
O felix figura
Ad videndum faciem
Que est Christi pura.

Salve, o sudarium,
Nobile iocale,
Es nostrum solacium
Et memoriale.
Non depicta manibus
Sculpta vel polita,
Hoc scit summus artifex
Qui te fecit ita.
Esto nobis, quesumus,
Tutum adiuuamen,
Dulce refrigerium,
Atque consolamen.
Ut nobis non noceat
Hostile grauamen,
Sed fruamur requie,
Dicamus omnes amen.

EXPLICIT.

"The version of the prayer in this picture," says Mr. Weale, "differs from any in Mone, 'Lateinische Hymnen des Mittelalters,' Freiburg im Breisgau, 1853 (vol. i. pp. 155-157), or in Daniel, 'Thesaurus Hymnologicus,' Lipsiae, 1855 (vol. i. p. 341; vol. ii. p. 232)." The same writer says, "The preciseness and microscopic neatness of hand exhibited in this picture are most remarkable."

This painting—which is on panel, 1 ft. 2½ in. by 10½ in.—was purchased of Mr. Farrer in 1863 for £315. It was exhibited at the "Old Masters" in 1880.

The works of Petrus Cristus, a disciple of Jan van Eyck chiefly resident in Bruges, are rarely seen in England.

SCENE FROM THE LEGEND OF ST. GILES. EARLY NETHERLANDISH SCHOOL.

This painting is one wing of an altar-piece: the exterior, painted in grisaille, shows the figure of a Saint, with cope, mitre and pastoral staff, in the act of benediction. The other wing, which represents an Angel with a scroll appearing to St. Giles while saying mass, is in the possession of Earl Dudley. The centre of the altar-piece has unfortunately disappeared.

We here have an example of the kindheartedness of St. Giles, who, heedless of the pain caused by the arrow which has transfixed his right hand, is endeavouring to soothe the timid fawn which is almost clinging to him for protection. The Saint wears a black habit and hood and a grey mantle. Before him kneel a young prince and an aged priest. The former, as leader of the hunting party, is evidently begging St. Giles's pardon for their intrusion on his

solitude and for the accidental wound inflicted on his hand. The prince wears a dark lilac dress and a greenish blue surcoat lined with red and gold brocade. His cap is black, his boots of untanned leather. The priest, "perhaps the donor of the altar-piece," has a red furred cassock and surplice, with a blue almuce over his shoulders. The young man on the extreme left, Mr. Weale thinks, is probably the painter. He is clad in green, with a crimson cloak and a black cap.

Behind the prince, and under the shadow of a high elm tree, which bisects the painting, stand four of his companions, the archer who has just discharged the arrow, and five attendants on horseback. In the foreground are beautifully painted flowers—iris, forget-me-not and others. In the background we see on the right the saint's cave under some high rocks, and on the left a town with a Romanesque church, a Gothic castle and other important buildings.

It may not be uninteresting to give Mrs. Jameson's account of the legend of St. Giles, who has been specially venerated in Great Britain, and who is the patron saint of Edinburgh :—

"He was an Athenian of royal blood, and appears to have been a saint by nature: for one day on going into the church, he found a poor sick man extended upon the pavement; St. Giles thereupon took off his mantle and spread it over him, when the man was immediately healed. This and other miracles having attracted the veneration of the people, St. Giles fled from his country and turned hermit; he wandered from one solitude to another until he came to a retired wilderness near the mouth of the Rhone, about twelve miles to the south of Nismes. Here he dwelt in a cave, by the side of a clear spring, living upon the herbs and fruits of the forest, and upon the milk of a hind, which had taken up its abode with him.

"Now it came to pass that the King of France (or, according to another legend, Wamba, King of the Goths), was hunting in the neighbourhood, and the hind, pursued by the dogs, fled to the cavern of the saint, and took refuge in his arms; the hunters let fly an arrow, and, following on the track, were surprised to find a venerable old man seated there with the hind in his arms, which the arrow had pierced through his hand. Thereupon the king and his followers, perceiving that it was a holy man, prostrated themselves before him, and entreated forgiveness."

This picture has been ascribed to Jan van Eyck, and also to Lucas van Leyden, but Mr. Weale calls it of the Early Netherlandish School merely.

In 1854, at the sale of Mr. Thomas Emerson, this picture—which is on panel, 2 ft. 0 in. by 1 ft. 6 in.—was purchased by Mr. Webb for £51 9s. Mr. Thomas Baring subsequently bought it for £83.

It was exhibited at the "Old Masters" Exhibition of 1872. It is not mentioned by Waagen.

THE MADONNA AND CHILD ENTHRONED. EARLY NETHERLANDISH SCHOOL.

This somewhat pensive Madonna sits on a throne, which, though elaborate in workmanship, is in a very poor style of architecture. She wears a green kerchief tied across her chest, and a dull blue scarf, over a lake red dress. Her fair hair falls down her back.

Waagen merely says, "The old Dutch School of the 16th century is represented by a picture erroneously imputed to Memling, which I recognized as a beautiful work of Jean Mostaert."

"In a very good state of preservation," says Mr. Weale, "this panel, painted in bright harmonious tints, dates from about the year 1515. The Virgin's face has not very much character, but the Child's is very pleasing. Formerly attributed to Hans Memling and to John

Mostaert, this picture is probably by the Master of the Mater Dolorosa in the church of Notre Dame at Bruges, described in Weale's 'Bruges et ses Environs,' 4^e édition, p. 116 (1884). Lord Northbrook's picture is on panel, 1 ft. 11 in. by 1 ft. 4 in.

THE CALLING OF ST. MATTHEW. BY JAN VAN HEMESSEN.

This minutely-painted picture of the Calling of Matthew, which is somewhat similar in execution to the "Misers," by Marinus de Seeuw, in the National Gallery, has formerly been ascribed to Quentin Matsys, but is now given by Mr. Weale to Jan van Hemessen.

On the left of the picture is the figure of Christ clad in grey. He is addressing Matthew, who, standing behind his counter, holds upraised in his left hand a most elaborate steeple crown hat, round which is wound a brown scarf. Behind it, on the wall, are hung several files of papers. On the counter lie a coffer, a dish containing coin, an inkstand and pen, and some account books, one of which is open; but the leaf having curled up only half of the entries on it are shown. These appear to be from an account book of the painter's time:—

Item, vertolt in Juli Item, noch vertolt den xxj Aguste Item, vertolt in den iiij in Sept Item, vertolt in den x Octob.

In the centre of the wall in the background hangs a tablet bearing the inscription:—

Mat.	9	a.
Mar.	2	b.
Luc.	5	f.

In the doorway to the left stand St. Peter, clad in green, and two other apostles; behind them are two towers and a distant mountain.

This carefully painted picture is well preserved, but its too lavish coat of varnish has rendered it a difficult subject for reproduction by photography. A somewhat similar picture, signed JAN VAN HEMESS. . . is now in the Antwerp Gallery.

From 1845 to 1850 this work—which is on panel, 2 ft. 3 in. by 2 ft. 10 in.—was in the possession of Mr. Edward Puckle of Flushing near Falmouth. It subsequently became the property of Mr. F. K. Fowell, of whom Mr. Thomas Baring purchased it in 1859 for £350. It was at the "Old Masters" Exhibition of 1872.

ALLEGORIC FIGURE OF CHARLES V. BY BAREND VAN ORLEY.

The allegoric figure of the Emperor Charles V., formerly ascribed to Dürer, was given to Barend van Orley by Waagen when he saw it in the collection of Miss Rogers. He thought that the allegory probably referred to Charles V.'s campaign against Tunis, which took place in 1535, when Van Orley was about forty-five years old.

The Emperor is mounted on a white charger. In his right hand he holds an arrow ; in his left his crimson reins and the pommel of his sword. He is clad in a rich suit of armour, which does not cover the blue and red shot silk sleeves of his coat. He wears a fantastically-shaped helmet with large falling plumes. His boots, which reach halfway up his legs, are of untanned leather. The Emperor appears to be utterly regardless of the Moorish King, who raises himself from the ground, and lifts his right hand in supplication. This monarch wears a dark blue fur-trimmed robe, with a gold clasp. His sleeves are of green and red shot silk. He wears his crown over a greenish-yellow conical hat, with turned-up border lined with white.

A Renaissance archway forms the background.

In 1816, a Mr. Hilder bought this picture—which is on panel, 1 ft. 2½ in. by 11 in.—at Christie's for £4 6s. In 1824, at a sale of Mr. Pilgrim's, it was bought in for £8, but in the following year it was purchased of Mr. Pilgrim by Mr. Crawford for five guineas. It afterwards passed into the collection of Miss Rogers, where Waagen saw it ; at Samuel Rogers's sale in 1856, it was purchased by Mr. Thomas Baring for £100.

MADONNA AND CHILD ENTHRONED WITH ANGELS. EARLY NETHERLANDISH SCHOOL.

We can not do better than give Mr. Weale's description of this interesting picture in its entirety :—

"The Virgin, seated facing the spectator, is clothed in a greenish blue dress edged with grey fur, and in a mantle of the same colour which falls in ample folds on both the seat and foot-pace of the throne. Her long light golden hair, kept in its place by a richly-jewelled band, and partly covered by a kerchief of fine linen, falls in loose locks over her shoulders. With her left hand placed under His arm, Mary supports the Child, Who, seated on a linen cloth, is pressing His feet against her hand. A pretty little angel in red, with a scarf round his waist, has just come up from the garden on to the foot-pace of the throne, with a bunch of flowers, and is offering a spray to the Child, Who is looking towards him and raising His left hand to receive it, while His right rests on His knee. Just in front of the angel with the flowers is another, seated, nude with his back to the front pillar of the canopy, playing on the clarinet and looking up at the Infant Saviour. Opposite him, in a similar position, is another lively angel with a brown scarf wound round his body, playing on a mandoline. Behind him are a group of three, standing and singing an anthem from a book which the one nearest the Virgin is holding.

"The expression of the Virgin's face lacks elevation, but the angels are charming and quite German in their simplicity. The figures are a repetition of those in the Palermo triptych with slight differences: *e.g.* in the pose and drapery of the angels with the clarinet and mandoline, in the flowers held by the angel on the right" [Mr. Weale uses the terms right and left as signifying the picture's right and left—not the spectator's, as we use it], "in the arrangement of the kerchief on the Virgin's head, and in the colour of the draperies.

"In the Palermo picture the canopy over the throne is supported by four highly ornamented groups of columns united by depressed arches opening on to a richly wooded landscape with a variety of buildings, but here the arch at the back of the throne is filled up with solid stonework richly carved ; and there are two arches at either side instead of one as here.

"The fourteen statuettes which here adorn the pillars, and the censuring angels on brackets

on either side of the throne, are wanting in the triptych, where two other figures are introduced. In front of the base of the throne are plants in bloom, a lily, dandelions, marygolds, columbines, an iris, &c. Through the arch on the right is seen an ox close to the wall of an enclosed garden, in which is an angel kneeling before the Virgin in the doorway of a house. Between the pillars on the left is a view on to a garden in which Saint Joseph is walking with a staff in his left hand and a lighted candle in his right; further off, an angel on steps leading down to water, is trying to attract a swan. Beyond are buildings and a bit of landscape.

“The architectural accessories are all painted in grey as also the statues and the censuring angels. The draperies are bright in colour and the angels’ wings are of varied plumage.”

Waagen ascribed this painting—which is on panel, 1 ft. 1½ in. by 9½ in.—to Mabuse. He says: “The heads are more attractive than is usually the case in the later pictures by Mabuse; the colouring of a fine warm brown tone; and the execution of uncommon precision.”

It was exhibited at the “Old Masters” in 1872.





IX

PORTRAIT OF A MAN

BY PETRUS CRISTUS







X

SCENE FROM THE LEGEND OF ST. GILES

EARLY NETHERLANDISH SCHOOL





Handwritten signature



XI

THE MADONNA AND CHILD ENTHRONED

EARLY NETHERLANDISH SCHOOL





M. A. B. 220

23 1/2 x 16 1/2



XII

THE CALLING OF ST. MATTHEW

BY JAN VAN HEMESSEN



Van Hemen





XIII

ALLEGORIC FIGURE OF CHARLES V.

BY BAREND VAN ORLEY







XIV

MADONNA AND CHILD ENTHRONED
WITH ANGELS

EARLY NETHERLANDISH SCHOOL







GERMAN SCHOOL.



HERE are but few examples of the German School in this collection. The earliest is "The Virgin and Child," formerly ascribed to Aldegrevier, but catalogued by Mr. Weale as "Early German School." The Virgin, half-length, clad in blue and gold, is on a gold crescent moon; with both her hands she supports the child in a semi-recumbent position: the background is of a reddish-brown hue relieved by small lines of gold. Of the "Early German School," too, is an interesting panel of the Infant Christ enthroned with the Virgin, St. Anne and other saints and angels. On a rich throne of brass are seated St. Anne and the Virgin, with the Infant Christ standing between them. With His left hand He holds His mother's mantle, while His right is stretched out to receive a pink from St. Anne. Above are the Holy Spirit and two angels: to the right and left appear St. Joachim and St. Joseph; and in the foreground are St. Bernard, the Donor and St. Catharine. In the background is a landscape with figures. Mr. Weale says that this work is: "Very delicately painted; the faces remarkably fine, that of the Blessed Virgin, however, is somewhat affected. This is probably the work of an artist of Cologne or of the Lower Rhenish School." This picture was purchased by Lord Northbrook, in 1880, from the collection of the Reverend James M. Heath, of Milland, as was also the "Marriage of the Virgin," by Martin Schaffner of Ulm. The single specimen of Holbein's work, which is the principal picture of the German School in the collection, will be noticed in detail shortly.

Next we find a copy, ascribed to Quentin Matsys, of Albrecht Dürer's portrait of Don Manuel de Menens, which was painted in 1521 and is now in the Madrid Gallery. The copy was formerly in the Bernal Collection. Illustrations of Dürer's "Squirrels" and Cranach's "Christ blessing little children" are given in this work. Interesting bust portraits, on light green backgrounds, of two Electors of Saxony—Frederick the Wise and John the Constant—are ascribed to Cranach. The lower portion of each panel is occupied by a printed rhyming inscription, pasted on to the panel, setting forth the achievements of the Electors. Both panels were in the Joly de Bammerville Collection, and were at the "Old Masters" Exhibition in 1880. The former is dated 1532, six years after the death of the Elector whom it represents; it bears Cranach's crest, a dragon.

"These pictures," says Mr. Weale, "painted rapidly with a sure and free hand, though executed in Cranach's workshop, and under his superintendence, are most probably not his own work. In 1532 he supplied the Elector with no less than sixty pairs of these panels, as is proved by the Chamberlain's accounts of that year."

Let us now turn to our illustrations.

PORTRAIT OF JOHANN HERBSTER. BY HOLBEIN.

The portrait of the painter, Johann Herbster, shows us a man of somewhat striking appearance, with a full brown beard and long hair. On his head rests a bright red cap; his coat is very dark grey in tone. This bust portrait is set in a renaissance archway, festooned at the top with fruit and foliage; on the capital of each pillar sits a cupid, who holds the end of the wreath: above their heads are two tablets supported by festoons, the one on the left shows the date of the picture, 1516; that on the right the age of Herbster, æt. 57, now almost effaced in the original, and quite illegible in the photograph. On the parapet below is the inscription, also illegible in the photograph,

"JOHANN HERBSTER PICTOR OPORINI PATER."

"This picture," says Waagen, "is most carefully executed, especially the beard, in those yellowish flesh-tones formerly peculiar to Holbein, and is of great animation. The architecture is of a golden tone. It has much affinity to the altar-piece of S. Sebastian, dated 1512 [now in the Pinakothek at Munich, and generally ascribed to the elder Holbein], in the gallery at Augsburg, although of more delicate rendering. Historically speaking, also, it is of interest, as we gather from it that the migration of Holbein from Augsburg to Basle took place at latest in 1516, for the painter Herbster was a native of Basle, and his son Operinus the famous printer of that city."

Mr. J. A. Crowe says that it is "coloured in the yellow-brown tones of the elder Hans," and Dr. Woltmann calls it a "masterly portrait." Mr. Weale's criticism of this painting is very similar to that of Waagen, and he too says, "We may perhaps safely deduce from the date of this portrait that Holbein removed from Augsburg to Basel at latest in 1516." But Herr His, in his paper "Die Basler Archive über Hans Holbein der Jüngern" in *Von Zahn's "Jahrbücher,"* has pointed out that Holbein's presence at Basle—at that time one of the centres of learning—at least as early as the autumn of 1515, is proved by a date in that year's edition of the "Encomium Moriar," to which he furnished illustrations.

This is an early work, painted when the artist was but nineteen years of age: he had, however, already proved, by his "Praise of Folly" and the "Zurich Table," that he was an artist of no common ability. It displays all the care, but not the power of some of his later productions. To this same year belongs the double portrait which Holbein painted in Basle of Burgomaster Meyer, "of Hasen," and his second wife, Dorothea Kannegiesser, who both appear again in the world-famous Meyer Madonna, at Darmstadt, executed just ten years later.

In 1853, at the sale of the collection of Mr. J. Bayntun, this portrait—which is on paper pasted on to a deal panel, 1 ft. 4 in. by 11 in.—was bought for £84 by Mr. Farrer, who in the following year sold it to Mr. Thomas Baring for £110.

It has been engraved in reverse, as a Van Eyck, by Garreau, in Le Brun's "Galerie des Peintres Flamands, Hollandais et Allemands," Paris, 1792. In this plate one of the tablets

bears the cypher "H. H."; and this cypher Waagen imagined had originally been painted where Mr. Weale reads Herbster's age.

It was exhibited at the "Old Masters" Exhibition of 1880, when there were gathered together at Burlington House no less than thirty-six paintings ascribed to Holbein, many of them genuine and of great merit.

Little is known of Johann Herbster. He was born in 1459, and his name is inscribed in the registers of the Guild of the Painters of Basle, *Zunft zum Himmel*; none of his works is known. Füssli tells us that he was present at the battle of Pavia, in 1512. He was, as the inscription of this portrait asserts, the father of the celebrated printer, Oporinus Herbster.

TWO SQUIRRELS. BY DÜRER.

Here is a charming realistic water-colour drawing of a pair of brown squirrels, which might almost be a preparatory study for Landseer's well-known "Nutcrackers." And, if the monogram is to be believed, it is by the hand of the mystic author of "Melancholia;" but Mr. Weale says that it is a modern imitation. Above the heads of these pretty creatures we see Dürer's monogram (first adopted in 1497), and the date 1512, in which year he produced his "Madonna with the Pear," in the Belvedere at Vienna; his "St. Jerome," in dry point, several of the plates of the "Passion" in copper, and part of the "Triumphal Arch of Maximilian," engraved on wood; the previous year had seen the first editions of the "Life of the Virgin," the "Great Passion," and the "Little Passion," and the magnificent painting of the "Adoration of the Trinity," now in the Belvedere at Vienna. Engaged on all these great and thoughtful productions, Dürer yet found time for simple studies of natural history such as this.

At the sale of the Collection of M. E. Joly de Bammerville, in 1854, this drawing, which is on parchment, 10 in. by 9¾ in., was purchased by Mr. Thomas Baring for £14 14s.

CHRIST BLESSING LITTLE CHILDREN. BY CRANACH.

This picture, though somewhat quaint in drawing and composition, is a pleasing example of earnest faith depicted by a German artist. The devout Overbeck, or the pious Fra Angelico himself, could not have imparted more belief into the faces of the women, especially of the three at our Saviour's right hand. The one nearest to us seems supremely happy in the thought that her babe is receiving the Divine blessing, in which the other two mothers are anxious that theirs shall participate: and the third face is of singular sweetness. Some of the figures of six of the Apostles to the extreme left are, unfortunately, indistinct in the photograph, but St. Peter stands out prominently. Along the top of the painting is the following inscription from St. Mark's gospel:—

: LASSET DIE KINDLEIN ZV MIR KOMMEN VND WERET INEN NICHT DEN SOLCHER IST DAS
REICH GOTTES. MARCI AM X.

Waagen says that this is "One of the many examples of the treatment of this subject by Lucas Cranach, and in point of richness of composition, happy infantine motives, power and clearness of colouring, and careful finish, it is one of the best."

Cranach painted this subject three times for the Elector of Saxony, in 1539, 1543, and 1550, as is proved by the following extracts from the Chamberlain's accounts :—

1539 " xi gulden xix gs. vor eine taffeln, das Evangelien als man die Kinder zum Herren bringet."

1543 " xvij fl. iij gs. ann xv gulden groschen vor ein tuch daruff das Evangelium gemalet da man die Kinderlein zu Christo treget."

1550 " das man die Kinlein zum Heren pringt."

Paintings of this subject by Cranach are preserved in the church of St. Wenceslaus at Naumburg, in that of St. Anne at Augsburg, and in the collection of M. Holzhausen at Frankfort.

Councillor Dorrien, of Leipsic, possesses a pen-and-ink drawing of the same subject, a little differently treated : in it the figures are full-length, and there is a castle in the background.

At the sale of M. E. Joly de Bammerville's collection in 1854, Mr. Thomas Baring purchased for £158 this picture, which is on panel, 2 ft. $3\frac{1}{4}$ in. by 4 ft.





XV

PORTRAIT OF JOHANN HERBSTER

BY HOLBEIN





Holbein

Northbridge



XVI

TWO SQUIRRELS

BY DÜRER



X





XVII

CHRIST BLESSING LITTLE CHILDREN

BY CRANACH







FRENCH SCHOOL.



THE painters of the French School are here represented in a somewhat disconnected manner. Jean Clouet, Callot, Watteau, Claude Lorrain, Greuze, Wille, Delaroche, these are the names of the artists whose works meet our eyes. Reproductions are given of the two little Clouets, but the Claudes and the "Pierrot" by Watteau could not be successfully rendered by photography.

Waagen says this Pierrot "is of such vivacity in the heads, clearness and warmth of colouring, and carefulness of execution, that I do not hesitate to pronounce it one of the most remarkable works of the master I know." There are three other good works by this painter. By Callot is a group of Players, and by Greuze a half-length portrait of a boy. By Peter Alexander Wille, the painter and engraver, a pupil of Greuze and Court painter to Louis XVI., is an excellent Interior with a lady with a cup, a man-servant, and an old man entering with a book. It is signed and dated 1780. This painter's works are rarely seen in England.

The Madonna and Child by Delaroche has been placed in this volume amongst the Modern Paintings, for it was felt that it hardly harmonized with the two Clouets.

PORTRAIT OF PRINCESS CHARLOTTE OF FRANCE. BY JEAN CLOUET.

This portrait of Princess Charlotte, daughter of François I. of France, represents her as a child of about four years of age. She wears a white frock and a white cap, which partly covers her fair hair and which is fastened with a gold cord. She clasps in her hands a gold rattle, with bells and an ivory mouthpiece, the design of which is worthy of Holbein. Above her head, in gold letters on the dark background, may be read : "Charlotte de France."

This picture, which is on panel 7 in. by 5½ in., was originally in the collection of Sir Luke Schaub; thence it passed into the possession of Horace Walpole, Earl of Orford, at whose sale in 1842 it was purchased by Mr. Webb for £58. It afterwards became the property of Mr. C. Baring Wall. It was exhibited at the British Institution in 1843, and at the "Old Masters" at Burlington House in 1880.

PORTRAIT OF A NOBLEMAN. BY JEAN CLOUET.

The companion portrait is that of a French nobleman, who has a black surcoat over a white dress, the sleeves of which are slashed. He wears a black cap and white feather. His

hair is fair, his beard of a reddish hue, and his eyes blue. The background is of a pale grass-green tint.

The picture, which is on panel $6\frac{3}{4}$ in. by $5\frac{3}{4}$ in., was purchased in 1869 of Mr. Rutter for £35. It was exhibited at the "Old Masters" in 1880.

Jean Clouet the younger, the author of these two little pictures, was a painter of Flemish origin established in France, and painter and valet-de-chambre to François I. He was probably the son of the Jean Clouet who was painter to the Duke of Burgundy : he was the father of the celebrated François Clouet, better known, perhaps, as Janet, which sobriquet—derived from Jean—originally belonged to the father.

There are but few works ascribed to Jean Clouet with any degree of certainty. Amongst them are a full-length figure of Eleanor of Spain, wife of François I., at Hampton Court, and a portrait of Margaret of Valois in the Royal Institution at Liverpool.





XVIII

PORTRAIT OF A NOBLEMAN

BY JEAN CLOUET

PORTRAIT OF PRINCESS CHARLOTTE

BY JEAN CLOUET





Claret
Southwick



FLEMISH SCHOOL.

THE twenty-two pictures of the later Flemish School in this collection comprise two works by its celebrated founder, Rubens; three by his great pupil, Van Dyck—all of which appear in these pages, and are noticed in detail further on; one by Gonzales Coques, of which a reproduction is also given; two by the elder Teniers, and eleven by his famous son; two by Jan Fyt; and a typical Interior of a Church by Pieter Neefs, from the Rogers collection.

"Melchizedek giving bread and wine to Abraham and his soldiers" is the subject of a fine finished study for tapestry, said to have come from the Palazzo Nuovo at Madrid. It has passed through many collections, and in the middle of the eighteenth century was in the Julienne Gallery in Paris. The large picture representing this subject in the collection of the Duke of Westminster is one of a series painted by Rubens in Spain, in 1629, as cartoons for tapestry which were executed by Frans van den Hecke, of Brussels. This series, known as "The Triumphs of the Holy Eucharist," also as "The Triumphs of the Church," or simply as "Rubens's Triumphs," consists of ten pictures which were presented by Philip IV. to the Duke d'Olivarez. Two others, "The Gathering of the Manna," and "The Destruction of Idolatry," are also in the possession of the Duke of Westminster. A copy of the complete series is in the Museum at Madrid.

The other Rubens in Lord Northbrook's collection is a Landscape, lighted by the setting sun, with a waggon drawn by two horses. This fine picture, of which there is a copy in the National Gallery, has passed through the Reinagle, Mulgrave, Campden and Rogers collections.

By the elder Teniers are, "The Fortune Teller," and a Landscape with peasants going home, in which appears the usual cottage beside a stream. By the younger Teniers is an "Interior of an Inn," with soldiers and peasants, which, says Waagen, "in point of unrivalled beauty of treatment, in the cool tones, and bold and almost plastic modelling, may be considered one of his chefs d'œuvre." Records exist of its having passed through ten collections before it reached that of Mr. Thomas Baring. It is signed in full, and dated 1647: it is No. 145 in Smith's Catalogue. Dr. Waagen praises equally highly "The Harvest," which, he says, "is one of the finest landscapes I know by Teniers. It exhibits a fresh and true feeling for nature. The showery effect, with here and there a ray of sun, is quite poetical. The trees have not the insipid colouring conventional with him, but are powerful and true." This, as well as two beautifully executed smaller landscapes, with rabbits, ducks, &c., from Lord Northwick's collection, has been engraved by Philippe le Bas. "A Philosopher in his Study" (dated 164—), "Four Peasants," "A Dealer bargaining for Pigs in a Cotter's Yard," and a "Landscape with cottages and figures" were all acquired from the Earl of Beverley in 1851.

A "Village Merry-making" is one of the artist's elaborate compositions; forty figures are assembled in front of an inn, dancing, playing, drinking and otherwise enjoying themselves. Waagen says that it is remarkable for "richness of composition, happily conceived motives, transparency and warmth of colouring, and spirited treatment." On the back of the panel are the arms of Queen Elizabeth of Bourbon; it was once in the Royal collection at Madrid. Two comic pieces—"Monkeys Playing Cards" and "Monkeys Shaving Cats," from Lord Amherst's collection—complete a fine series of eleven pictures, which do justice to every phase of Teniers's art.

An Interior by Jan Fyt is conceived in a spirit similar to that of the two last-named by Teniers. It represents a Larder with cats fighting: it was formerly ascribed to Snyders.

In addition to the pictures mentioned above, Lord Northbrook possesses an important work, ascribed by Dr. Waagen and Mr. Weale to Van Dyck, but thought by Dr. Richter to belong to the Spanish School. It represents a man, life-size, with long hair, dressed in black, with plain white collar and cuffs and buff boots, seated in a chair with his feet crossed, playing a lute. Waagen says: "In conception and colouring this picture is as original as it is attractive. The feeling in it is refined and elevated, the colours very harmonious, but unusually broken for Vandyck, and the treatment quite masterly." In 1772 it was in the Montmartel Collection in Paris: since then it has passed through many hands.

THE ECSTASY OF ST. AUGUSTINE. BY VAN DYCK.

The following is Mr. Weale's account of this picture:—"Saint Augustine kneeling in an ecstasy, supported by two angels, one of whom is pointing upwards to the Most Holy Trinity appearing in the clouds above, surrounded by angels holding emblems or playing musical instruments. The saint wears a cape; his mitre and staff lie, with some books, on the ground before him. On his right kneels Saint Monica with her hands crossed on her breast, and, on his left, a monk with his hands joined. A carefully executed sketch in chiaroscuro for the picture (height $11\frac{1}{2}$ feet: breadth 6 feet) painted by him in 1628 for the church of Saint Augustine at Antwerp, now over the altar in the south chapel. The design displays much of the influence of Rubens."

The picture was engraved in reverse by Pieter de Jode the younger, the engraving dedicated by Van Dyck to his sister Susan, a novice in the Beguinage at Antwerp. It has also been engraved by Van den Enden. It is No. 5 in Smith's Catalogue, and is mentioned by Sir Joshua Reynolds in his "Journey to Flanders and Holland."

This sketch—which is on an oak panel, 1 ft. 8 in. by 1 ft.—was in 1760 in Mr. Paul Methuen's collection. It was purchased by Sir Thomas Baring for £80; but at his sale in 1848 it only realized £18 7s. 6d. A copy of this sketch—formerly in the possession of Mr. Knight and the Reverend Edward Balme—is now in the University Galleries, at Oxford.

PORTRAIT OF MOUNTJOY BLOUNT, EARL OF NEWPORT. BY VAN DYCK.

This truly magnificent portrait, on canvas, 7 ft. 2 in. by 4 ft. 3 in., by Van Dyck, which has received but little notice at the hands of art critics and historians, is mentioned neither in Smith's Catalogue nor in Guiffrey's list of Van Dyck's paintings appended to his life of the

artist. It was, together with the portrait of Henrietta Maria, formerly in the possession of the Earl of Portarlington, from whom it was acquired by Lord Northbrook. It was lent by Lord Portarlington to the "Old Masters" Exhibition of 1878.

The subject of this picture must not be confused with his contemporary, Sir Richard Newport, afterwards Baron Newport, or with his son, the second Baron, who was created Viscount Newport in 1675. The following account of him is taken from Granger's Biographical History:—

"Mountjoy Blount was a natural son of Charles Blount, Earl of Devonshire; by Penelope, daughter of Walter Devereux, Earl of Essex, and wife of Robert, Lord Rich. He was created Baron of Thurlston by James I. and Earl of Newport by Charles. He was Master of the Ordnance, and one of the Council of War in the Royal Army. He died at Oxford in 1665, and lies buried at Christ Church."

Lord Newport, standing in warlike attitude, holds a baton in his right hand, while his left rests on his hip. His brown hair is long; he wears yellow embroidered doublet and hose and a falling lace collar. To the right, in the background, are tents and soldiers. His helmet lies near him on a table covered by a reddish-coloured cloth.

This same nobleman was painted a second time by Van Dyck, together with Viscount Goring. This double portrait is now at Petworth, and was noticed by Waagen when he visited that collection. It was exhibited at the British Institution in 1815. Smith miscalls this painting, "611. Portraits of *William Bradford*, Earl of Newport, and George, Lord Goring." A third half-length portrait of this nobleman is in the possession of the Countess of Rosebery.

PORTRAIT OF HENRIETTA MARIA WITH JEFFREY HUDSON. BY VAN DYCK.

The Queen wears a large black hat, a blue gown with gold embroidered white fichu, and a lace collar fastened close up under her chin. Sir Jeffrey is clad in red doublet and hose, with high boots.

This portrait—which is on canvas, 7 ft. 3 in. by 4 ft. 4 in.—was, as we have mentioned, acquired by Lord Northbrook from the Earl of Portarlington, by whom it was exhibited at the "Old Masters" in 1878. Like the portrait of the Earl of Newport, it is unnoticed in Smith's Catalogue and in Guiffrey's list.

There are in existence about twenty-five portraits by Van Dyck of Henrietta Maria, who, after Charles, was his most constant sitter; they are in the possession of the Queen, who owns three examples: the Earl of Clarendon; the Marquis of Lansdowne; the Earl of Radnor; and others.

"The accounts which have been handed down of Henrietta's appearance," says Mr. Head, in his *Life of Van Dyck*, "inform us that she was of rather less than the middle height, not perfectly well set in figure, and with features pleasing, indeed, by their expression of bright intelligence and by the sparkle of a pair of clear and keen black eyes, but which would hardly have procured a reputation as a beauty for any woman but a queen . . . The artist catches in the expression a whole history of character; we seem to read in it the natural charm of wit and vivacity, the wayward temper, that wilfulness in the hot southern blood which laid the seed of so many of her troubles, domestic and political, and with all, the true heart of a loving woman, and the dignity of a queen whose frown could be severe, and even terrible, when need arose."

Sir Jeffrey Hudson had an adventurous career. He was born at Oakham, in Rutland, in 1620 (or 1619), and, when seven years of age and but thirty (or as some say eighteen) inches high, was served up in a pie at Burleigh-on-the-Hill, and presented by the Duke of Buckingham

to the Queen. "From seven years of age till thirty he never grew taller ; but after thirty he shot up to three feet nine inches, and there fixed." He served as captain in the Royal Army, and accompanied the Queen to France in 1644 : he shot a Mr. Crofts in a duel. He was taken prisoner by a Turkish rover, and was sold as a slave into Barbary. He returned to England on the Restoration, and was imprisoned on suspicion of complicity in the Popish plot, and there died in 1682. Davenant celebrated him in song, and Sir Walter Scott introduced him into "Peveril of the Peak."

Another portrait of Sir Jeffrey—by Mytens in a landscape by Janssens—is at Hampton Court. In it, as in this picture, he is clad in red. He also appears in Van Dyck's picture of Henrietta Maria with her children, now in the Petworth Gallery.

PORTRAIT OF A GENTLEMAN AND LADY ON HORSEBACK. BY GONZALES COQUES.

The richly-dressed cavalier is seated on a white horse, while the lady, clad in a yellow dress, is riding a brown steed. The negro, on the extreme right, is looking at a spaniel. "This picture," says Mr. Weale, "is painted in Coques's best manner based on the study of Peter Brueghel and of Anthony van Dÿck. There is much character in the heads ; the figures are elegant and refined, the execution of the details careful without undue prominence being given to them ; the dog admirable."

In 1817 this picture—which is on panel, 1 ft. 5 in. by 1 ft. 3 in.—was given by the Queen of the Netherlands to the Prince of Orange. In 1850, at the sale of the King of Holland's collection, it was purchased for 800 florins by Mr. Nieuwenhuys, who sold it in the following year to Mr. Thomas Baring for £150.





XIX

THREE SAINTS IN ECSTASY WORSHIPPING
THE SAVIOUR

BY VAN DYCK







XX

PORTRAIT OF MOUNTJOY BLOUNT,
EARL OF NEWPORT

BY VAN DYCK





7th & 12th

Handwritten signature or text, possibly "J. B. ..."



XXI

PORTRAIT OF HENRIETTA MARIA WITH
JEFFREY HUDSON

BY VAN DYCK





7'2" x 4'6"

[Faint, illegible handwritten text]



XXII

PORTRAIT OF A GENTLEMAN AND LADY
ON HORSEBACK

BY GONZALES COQUES





GONZALES COQUES



DUTCH SCHOOL.



FEW collections contain a larger proportion of Dutch pictures than Lord Northbrooks : and the examples gathered together in Hamilton Place are well chosen, and extend over all branches of the art of Holland. Mr. Weale has described ninety-nine in his catalogue.

One of the earliest of the paintings is the "Herring Seller," by Hals, of which a reproduction is given in these pages. By Rembrandt are "The Adoration of the Magi," signed and dated 1659, "an excellent repetition of the picture at Buckingham Palace, with various alterations;" a "Landscape with Buildings," which was exhibited at the British Institution in 1843; and the "Portrait of an Old Man," signed and dated 1667, two years before his death.

By Rembrandt's pupil Ferdinand Bol, we have an excellent "Portrait of a Man and his Wife;" a Scene from Guarini's "Pastor Fido," also a good work; and a portrait of Admiral de Ruyter, from the collection of the Admiralty House, Enkhuysen. Bol painted eight other portraits of this famous Commander. By Philips de Koninck there is a "Landscape in Gelderland," with figures by Adriaan van de Velde. Gerbrand van den Eeckhout contributes a "Philosopher in his Study," and Samuel van Hoogstraeten, a Portrait of an Officer, which has been attributed by some to Terborch. By Nicolaes Maes is a Rembrandtesque picture of a "Woman Sleeping," signed and dated 1655; and by Salomon Koninck a Portrait of a Man, "*digne de Rembrandt*."

In turning from the immediate pupils of Rembrandt to those who were, in varying degrees, influenced by his teaching and works, it will be found convenient to consider them in four distinct groups:—Domestic Life and Portraits; Landscape; Sea-pieces; Still-life and Architecture.

In the first class, Gerard Terborch is seen to advantage in "A Lady Drinking" and "A Lady Writing," both from the Verstolk collection. The two Van Ostades and Van der Helst are represented by typical works, and by Cornelis Dusart is a good genre picture, "The Father's Return from the Fair," signed and dated 1680. By Dou are "A Lady playing on a pair of Virginals, with other figures," and a fine "Interior with an old man writing," of which Waagen says, "the chiaroscuro most delicate, the execution very fine." Dou's pupil, the laborious Slingeland, is well represented by an Interior with candlelight effect, which was formerly attributed to Schalcken, whose portrait of De Witt appears in this work. By Dominic van Tol, another pupil, is "A Girl gathering a Pink," a copy of Dou's own painting, which—formerly in the possession of the Duc de Berri—passed into the collection of Lord Ashburton, and was destroyed by fire: a replica was in the gallery

of Lord Northwick. By Frans van Mieris are a Portrait of himself, from the Braamcamp collection, and a "Musical Lady:" a picture by his son Willem is described further on. Gabriel Metsu is represented by three typical works. The best is "The Intruder," which, Mr. Weale says, may "with propriety be styled a masterpiece of this painter's. The composition is not only larger in scale than usual, but also far more animated; the drawing is excellent, the colour warm and transparent. It belongs to his best middle period." The picture second in importance is his own Portrait when about forty years of age.

By Jan Steen, Holland's greatest genre painter, are three fine works: a Portrait of himself playing on the lute, "The Love-sick Maiden," and "The Drowsy Schoolmaster." The first-named—which, in an engraving by C. W. Marr, appears as the frontispiece to Part IV. of Smith's Catalogue Raisonné—is pronounced by Mr. Weale to be "a most spirited picture, of masterly execution, painted in delicate broken tones, with great transparency." It has passed through the Brentano and Verstolk collections. The painter, about forty years of age, clad in a yellow dress with greenish hose and dark red cap, sits on a rush-bottomed chair, with his right leg resting on his left knee. He is playing the lute, and accompanies the music with a song. Unfortunately this, as well as the other two works by Steen, could not be sufficiently well represented by photography. The "Drowsy Schoolmaster," signed and dated 1672, is an admirable example of the keen appreciation of humour for which Steen is famed. "The master, a fat bloated old man, is seated on an old-fashioned arm-chair enjoying a profound sleep, his hands repose on the desk before him. His pupils are taking advantage of this to play all sorts of mischievous tricks. One is holding his master's glasses to his eyes and gently sticking a tobacco pipe in his cap; another, behind the master's chair, is apparently about to empty an ink-pot over him. A third in the background is stealing a money-box from a cupboard. Another in the foreground is pouring water into an ink-jug held by a little girl, another girl is about to administer a birching to a younger child. On the left a rogueish boy has mounted on a table and holds a lantern in one hand and a parchment deed in another. At his feet sits an infant with a wooden spoon making a big boy read in a folio volume turned upside down, another has brought in a hog, which is eating up the exercises; another is blowing a flute, and another squeaking through his nose. Others are pommelling each other, or resisting the advance of an old woman who is trying to gain admission from the street." All these incidents are depicted on a panel no larger than fifteen inches by twenty.

By Caspar Netscher, who though a German by birth, is always held to belong to the Dutch School, are three portraits; a Girl; a Gentleman of the year 1680; and the Duchess of Maine, from the Bernal collection.

De Hooch is seen at his best in one of his Interiors. It is a quiet domestic scene, in which the interest centres in a Parrot in a cage, a subject which Steen has also treated in a masterly manner in a picture now in the Amsterdam Gallery. Mr. Weale says that this picture by De Hooch "is very attractive from its simple motive, and conveys a pleasant impression of domestic happiness. The maid-servant, unusually pretty, has a picturesque costume. Very carefully executed, and in excellent preservation."

One of the earliest Dutch landscape painters was Jan van Goyen, by whom Lord Northbrook possesses a View on a River; it is signed with the artist's monogram and dated 1647. By Wynants are two landscapes; and by Cuyp a fine View on the river Merwede, near Dordrecht; a carefully painted representation of Prince Henry Frederick at the siege of Breda; and the Portrait of a Girl, which, hanging as a pendant to Sanchez Coello's portrait of a Spanish Prince, bears a strange resemblance to it. Of the river scene, Mr. Weale says: "The arrangement is very picturesque, the execution powerful and transparent, and the preservation of the

DUTCH SCHOOL.

picture perfect. It is certainly an extraordinarily fine specimen of the second manner of this master, whose rare excellence is hardly appreciable out of England, where nearly all his best works are to be found." An Italian Landscape by Asselyn is a picture of great merit, praised alike by Dr. Waagen and Mr. Weale. By Jan Both is a Landscape with two gentlemen on horseback bidding one another farewell: the figures are by Andries Both. By Aart van der Neer are three landscapes representing respectively, Dawn, Evening and Moonlight; and two landscapes by Pynacker are also worthy of notice.

In almost every gallery in which Dutch pictures are hung, there will be found at least one by Wouwerman. This collection is no exception to the rule; it contains three examples of this prolific artist. By Jan Lingelbach is a very good landscape with peasants merrymaking. The sole specimen of Paul Potter's work, "A Bull and Sheep in a Landscape," is mentioned by Waagen in the highest terms. It is signed, "Paulus Potter, f. 1647." By Berchem there are three Italian landscapes, and by Du Jardin a Woodland Scene with Cavaliers exercising horses, signed and dated 1654, which Bürger says is "*de la plus belle qualité du maître.*" This fine work has been through many collections, and has realized prices varying from £281 in 1802 to £690 in 1849.

By Jacob van Ruysdael, the prince of Dutch landscape painters, we here find no less than six examples: "The Ruined Castle of Brederode;" a Landscape with water in the foreground; and "The Cornfields," which suggest Hobbema; another Landscape with a Waterfall, which recalls Everdingen; a View on the Y off Amsterdam; and a View on the plains before Haarlem, showing parts of the celebrated bleaching ground. "This picture," says Waagen, "takes a high place amongst this class of Ruysdael's works. It possesses great truth of effect, and the execution, though careful, is free and spirited." This fine picture was unfortunately totally unsuitable to the requirements of photography. All these works, except the last, are signed either in full or with the artist's monogram. Dr. Richter has pointed out, in his catalogue of the Marquis of Bute's collection, that Ruysdael painted several views of Haarlem from about the same point of view, all of which are reckoned amongst his finest works. Other examples are in the National Gallery, the Marquis of Bute's collection, and the galleries at Berlin, the Hague and Amsterdam.

Hobbema, Ruysdael's great rival, is only represented by one work; and Adriaan van de Velde by two, both depicting the same subject, "The Meet," and both signed and dated, "A. V. Velde, 1662." This artist probably painted the figures in Jan Hackaert's "View in the Wood at the Hague," with a hunting party.

In reviewing chronologically the works of Dutch marine painters, the first name which arises is that of De Vlieger, who is represented in this collection by a Scene on the sea-shore. By Bakhuizen are two good pictures, one of which is reproduced in this work; the other is a "Sea agitated with a Breeze." By Willem van de Velde are three of his usual calm and peaceful sea pieces; and Jan van de Capelle is represented by a "View at the Mouth of a River," and a "Calm at Sea."

By Claude de Jonghe—a master whose works are rarely met with, and whose name even is absent from most dictionaries and Art histories—is an interesting View of the Thames with old London Bridge, signed in full and dated 1650: it was formerly in the Wynn Ellis collection; a larger replica is in the South Kensington Museum. By Jan Griffier—another very rare master, and one who spent most of his years in England, and died here in 1718—are two landscapes. Griffier occupied himself frequently in copying the style of other painters: Walpole mentions amongst others:—Titian, Salvator Rosa, Bassano, Guido, Dou, Elsheimer, Poelenborch, Wouwerman, Berchem, Van der Werf and Poussin.

The painters whose works we must now consider, differ necessarily somewhat in choice of subject and in style.

By Jan van der Heyde, "the Gerard Dou of architectural painters," Lord Northbrook possesses a fine view in a Town, full of detail, and with figures by Adriaan van de Velde. Mr. Weale has well said, "The great charm of this picture lies in the wonderful accuracy of its execution and in the harmonious tone which pervades the entire scene." The fine works of Gerrit Berck-Heyde and Emanuel de Witte are noticed more fully further on.

By David de Heem, a painter whose works are rarely seen, is a picture of still life:—a gilt hanap, a glass salver, a drinking-glass, a gold watch, with some fruits and insects, oysters and a knife: by his more famous son Jan there is a fine fruit-piece; and by Jan van Huysum a vase of flowers, and by d'Hondecoeter, a picture of Poultry—all three signed in full. By Hendrik Martenz Sorgh is a "Fish Market," dated 1655, and by Jan Baptist Weenix two paintings of Game.

Enough has been said in this brief record to show that this collection is rich in works of Holland's greatest painters, and to prove that there is hardly a Dutch painter of the first rank who is not here represented.

PORTRAIT OF PIETER CORNELISZ VAN DER MORSCH. BY FRANS HALS.

We here have a three-quarter length portrait of a Dutch burgher, who has chosen to be portrayed in the character of a fish-seller—one, Pieter, son of Cornelis van der Morsch. He is clad in black, with a white ruff; his hair is grey. In his left hand is a basket of herrings, packed in straw, and from it he has taken one of the fish which he holds up in his right hand. On a dark green background we see on the left the words WIE BEGEERT; on the right a shield, bearing a half unicorn *argent* issuing from the waves, and the date ÆTAT SVÆ 73 1616.

In 1772, at the sale of the collection of M. van Tol at Leyden, this picture—which is on panel, 2 ft. 9¼ in. by 2 ft. 2½ in.—was bought by Mr. Deflos for the small sum of 15 florins. In 1866 it was purchased of Mr. Colnaghi for £100.

"Another portrait," says Mr. Weale, "of Peter van der Morsch, by an unknown artist, is preserved in the Museum at Leiden. (Catalogue of 1879, No. 1,418.) Below it are these verses:—

'Gerechts Bood 'van mijn Stadt, en Rederijkers sot,
Een lid der Akoley, daar Liefde is 't Fondament
Een vrijer tachtig oud, die 't misdrijf heeft bespot.
'k Ben Piero L.X.N tijd, God weet mijn levens ent.'

This portrait was formerly in the Chamber of Rhetoric (*De witte Acolyen*) at Leiden, but on its dissolution, in 1736, it became the property of the town. Peter van der Morsch, as we learn from the above-quoted inscription, and from various entries in the account of the town, was the official messenger of the corporation, and also a member of the Chamber of Rhetoric. He was commonly known amongst his fellow-townsmen as Piero. A drawing after the portrait by Hals, executed in the eighteenth century by Vincent van der Vinne of Harlem, is now in the possession of M. Wertheim at Amsterdam. For the knowledge of this we are indebted to [the late] Mr. Ad. de Vries, assistant keeper of Prints, &c., at the Museum of Amsterdam."

Mr. P. R. Head, in his *Life of Hals*, says: "Two well-known *genre* pictures of the same year 1616 are wonderfully full of life and humour. ["The Jolly Trio," which was formerly at Brussels and which has found its way to America, and "The Herring Seller," in the possession

of Lord Northbrook.] In both these pictures the local colouring is a little hard and heavy ; in the background we have the pervading cool grey tint which became a marked characteristic of the artist."

INTERIOR OF THE OUDE KERK, AMSTERDAM. BY EMANUEL DE WITTE.

This is one of a pair of paintings of the same subject, both signed E. DE WITTE: the other bears the date 1699, when the painter was sixty-two years of age.

These two pictures are certainly masterpieces of their kind. The figures, the pulpit, the organ, the chandelier, the hatchments and the mural monuments are all painted with great skill ; but their chief charm lies in the play of light and shadow, which is admirable. Waagen truly says that they are "of unusual warmth and depth of chiaroscuro."

In 1838 Mr. Brondgeest purchased the pair for 1050 florins, at the sale of M. Tjaard Anthony van Iddekinge at Amsterdam ; and they afterwards passed into the collection of Baron Verstolk at the Hague. They are on panel, 1 ft. 5½ in. by 1 ft. 1½ in.

The Oude Kerk of Amsterdam, founded early in the fourteenth century, is noted chiefly for its fine organ, completed about 1760 by Batti of Utrecht, and considered by some as equal in tone to that at Haarlem ; for its painted glass windows by Digman, and for its monuments to various Dutch admirals, such as Van Heemskerk, Jansz and Van der Hulst, all of whom lay buried there when De Witte painted these pictures.

Many of De Witte's best works were executed in Amsterdam. In the Berlin gallery are views of the interior of the Nieuwe Kerk and the Synagogue.

THE LETTER RECEIVED. BY WILLEM VAN MIERIS.

This is one example of several similar incidents in domestic life often represented by Terborch, Metsu, Mieris and other Dutch artists, whom we in England are wont to denote genre painters. Here we see an old woman bringing to a fair lady a letter from her adorer : another scene in the drama will perhaps represent the entrance of the gallant ; a third will probably show him playing on the violin to his lady-love, or listening to her performance on the clavecin. It is a subject which offers an endless variety of incidents, of which the Dutch painters of the seventeenth century were not slow to avail themselves.

In this picture, the lady is clad in a light-blue silk dress, with slashed sleeves, over which is thrown a yellow mantilla. The letter which she is taking from the old woman's hand is addressed :—

*"Juffe me juff. Clara van Ha de Heere
 tot Amsterdam."*

On the table, which is covered by a rich cloth, lie two music-books, a guitar, and a plate of cherries. A parrakeet takes advantage of his mistress's pre-occupation to make a feast of the fruit. In the background is a green-curtained bedstead ; the curtain hanging from the arched opening is crimson. This picture is in a very good state of preservation.

"The juicy tones and solid character of execution," says Waagen, "prove this picture to be

of the master's best time, in which he adhered to the example of his father ;" and in Kugler's Handbook it is said to be "of signal value."

This painting—which is on panel, 1 ft. 3 in. by 1 ft. 1 in.—was bought in 1850, through Mr. Chaplin, for £150.

A VIEW ON THE BRILL. BY BAKHUISEN.

Mr. Weale justly calls this "a picture of the finest quality. This unequal master has seldom shown more taste or a truer feeling for nature."

The action of the wind is admirably represented, both on the sails of the big boat sailing rapidly towards the spectator, and on the trees on the bank to the right. The boat to the left has a white foresail and a mainsail of that rich red-brown colour which, when introduced, adds so much to the picturesque effect of all sea-pieces. On the horizon to the extreme left is seen the church tower of Brill. The blue sky is overcast with heavy clouds.

This picture, which is signed L.B., on the bank on the right, was at one time in the possession of the Duc de Berri. In 1834 it was exhibited at Christie's for sale, price £320. In 1849 it was purchased of the late Mr. Nieuwenhuys for £315. It is No. 146 of Smith's Catalogue Raisonné of Bakhuizen's works. That author says: "Few pictures by the master possess more taste and true feeling for nature." It was at the "Old Masters" Exhibition in 1871. It is on canvas, 1 ft. 4½ in. by 2 ft.

Lord Northbrook possesses another example of the master, somewhat larger in size and more important in subject, which Waagen says belongs to "the best period of the master." It is not, however, so suitable for the camera as this.

THE TOWN HALL OF HAARLEM. BY GERRIT BERCK-HEYDE.

The interest attached to this painting is historic as well as artistic. By its aid we can call to mind the appearance of the great Market-place at Haarlem, in the middle of the seventeenth century. With photographic accuracy we see the Town Hall and neighbouring buildings represented by a hand which had few equals in the delineation of architecture; the figures are added by his elder brother Job, who sometimes performed this office for him.

The Town Hall of Haarlem, a red brick building with an octagonal tower, was erected in 1630-33. It still contains many of Hals's best works.

On one gable is a shield bearing *gules*, a sword erect *argent*, the hilt and pommel *or*, with the motto VICIT VIM VIRTUS ANNO 1633, and below it a statue of Justice. Over a door to the left S.P.Q.H. ANNO 1630. On the roof a touch of nature is added in a stork and two nests. On a beam of a house on the left may be seen the signature GERRIT BERCK HEYDE F 1661. From the Groote Hout Straat on the left, a lady, in a blue skirt and yellow tunic, is advancing towards the market-place. The date tells us that this fine work was painted when the artist, a native of Haarlem, was but twenty-three years of age.

Waagen says: "The masterly treatment, the striking, sunny effect, and unusually careful execution, render this picture very attractive;" and in the same writer's edition of Kugler's Handbook, we find: "The best picture I know by him in England is the view of a Dutch town, with numerous figures of sunny effect and careful finish, in Mr. Baring's collection."

This picture, which is on panel, 1 ft. 11¼ in. by 2 ft. 8¼ in., was at one time in the collection

at the Château de Loenen. In 1846 it was purchased by Mr. Thomas Baring of Baron Verstolk at the Hague. It was at the "Old Masters" at Burlington House in 1872. Smith, in his Catalogue, gives a curious illustration of the relative value of Berck-Heyde's works at his time. He says: "For this picture the writer competed at a sale in Holland to nearly £150; whereas the usual price of his pictures seldom exceeds fifty guineas."

PORTRAIT OF JAN DE WITT. BY SCHALCKEN.

Schalcken, perhaps, never painted a better portrait than this dignified likeness of the Grand Pensionary De Witt. Mr. Weale calls it "an admirable portrait of the painter's best time, carefully and delicately painted with more animation than usual." Dr. Waagen says: "Of the painter's best time, animated, careful, and delicate."

De Witt is clad in a black silk robe, with a plain white collar; his right arm rests on a table covered by a greenish-blue cloth; his left hand is gloved. His grey hair is relieved against a crimson curtain. On the right is seen the lower part of a colossal statue of Mercury; there are buildings behind it. It is signed on the right below:—*G. Schalcken*.

This picture—which is on copper, 1 ft. 5 in. by 1 ft. 1 in.—was formerly in the collection of Baron Verstolk at the Hague. It is No. 9 in Smith's Catalogue Raisonné of Schalcken's works.

The Marquis of Bute possesses a portrait of Pensionary De Witt, by Janssens van Ceulen;—a copy of it was recently given in "The Great Historic Galleries of England;" and—as we then mentioned—another portrait of the Pensionary, by Terborch, was lent for exhibition in Paris in 1874, by the Comtesse Duchatel.

It is very curious to note the great similarity in pose which exists between these two works of Schalcken and Janssens. They are both three-quarter length, with the head slightly turned to the right. In both, the left hand rests on the hip, and the right arm is supported by a table.

In both portraits, De Witt has a thoughtful expression; but in the likeness by Schalcken, which represents him at a later period of his life, the expression has become almost mournful, as though presaging his sad end. His face is preternaturally old for a man of less than fifty; but he lived in stormy times, and had to be perpetually on his guard against enemies from within as well as from without.

This is a comparatively early work by Schalken, for the artist was but twenty-nine years of age when De Witt was murdered by an ungrateful people in 1672.

PORTRAIT OF WILLEM VAN DE VELDE THE YOUNGER. BY VAN MUSSCHER.

We here have a faithful representation of the workshop of a prominent Dutch artist of the seventeenth century. For an insight into the way in which the great Italian masters furnished their *botege*, we have to draw largely on our imagination, as all their talents were devoted to the glorification of saints and similar subjects, and they held the accompaniments of their daily life as too poor a subject for the employment of an artist's pencil. Whenever an Italian painted his own portrait he usually represented himself with the simple addition of his palette and brush. Not so the Dutchmen, and it is to their love of reproducing the home life of their country that we owe pictures of such historic value as the one before us.

Of recent years it has been the custom to depict in various magazines the studios of many

of our most famous living artists. These seem to vie the one with the others in richness of ornament and artistic splendour. We see magnificent objects of art-workmanship, from antique busts to Persian rugs, placed all about the rooms, which usually seem to resemble princes' palaces rather than the workshops of painters.

The Dutchmen, to judge from the studios of Willem van de Velde, Dou, Mieris and others which are familiar to us, evidently thought otherwise. In this studio of Van de Velde, we see nothing beyond the implements of his craft and the plainest of chairs. Of the pictures which hang on the wall, Mr. Weale thinks that two are apparently *Morning and Evening Views* by Van der Neer. On the cornice of the door in the background, stand two Roman busts and a small model of the *Farnese Hercules*. The artist is apparently about twenty-five years of age. At his feet lie a book of studies and two or three loose sketches of shipping.

The picture is signed on the pavement, in the right corner, "Mufscher, Pinxit, 165—" Bürger, in his "*Trésors d'Art*," rightly calls this "*le chef-d'œuvre de Van Musscher*." The light, which falls upon the scene from the front, is treated in a masterly manner; there is a depth and transparency in the shadows which proclaim Van Musscher a complete master of *chiaroscuro*. Waagen says: "There is something very pleasing in the feeling of this picture, which in transparency, *chiaroscuro*, and careful completion, in no way falls short of the excellence of Adrian Ostade, Musscher's master."

In 1706, at the sale at Amsterdam of the collection of M. Michael van Musscher, this picture was sold for 100 fl. In 1733 it again changed hands for 80 fl. at Amsterdam. Just a century later, in 1833, M. Jacob de Vos, of Amsterdam, sold it for 600 fl. It then passed into the collection of Baron Verstolk at the Hague, and subsequently came into the possession of Mr. Thomas Baring. An engraving of it by Charles G. Lewis forms a frontispiece to Part VI. of Smith's *Catalogue Raisonné*. It is on panel, 1 ft. 6 in. by 1 ft. 2 in.



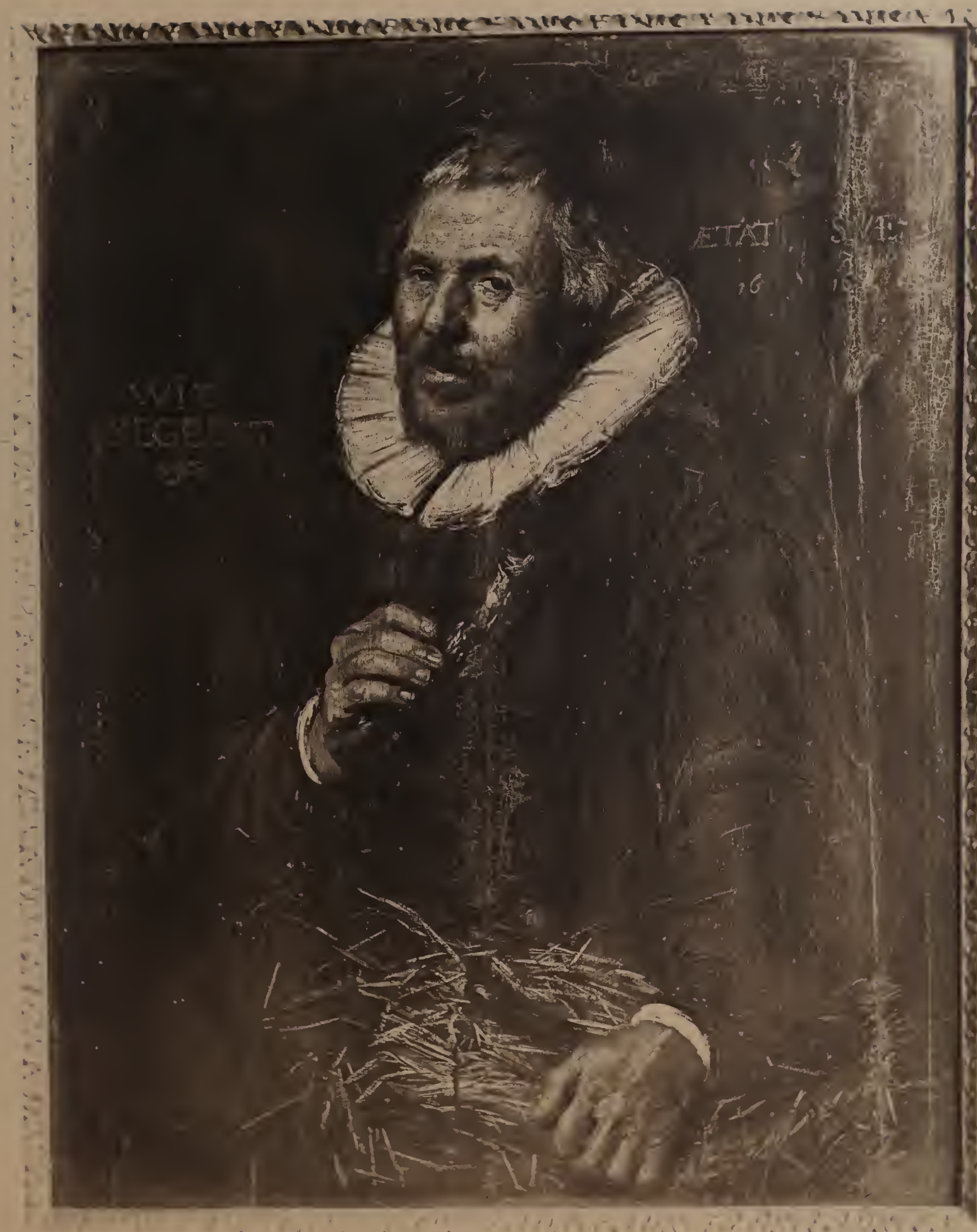


XXIII

PORTRAIT OF PIETER CORNELISZ
VAN DER MORSCH

BY FRANS HALS





N. H. Buckton New York

33" x 26"

Hals Peter Rensselaer



XXIV

INTERIOR OF THE OUDE KERK,
AMSTERDAM

BY EMANUEL DE WITT





E. de Witt



XXV

THE LETTER RECEIVED

BY WILLEM VAN MIERIS







XXVI

A VIEW ON THE BRILL

BY BAKHUISEN





BACKHUYSEN

Backhuysen





XXVII

THE TOWN HALL OF HAARLEM

BY GERRIT BERCK-HEYDE





Brock City



XXVIII

PORTRAIT OF JAN DE WITT

BY SCHALCKEN





Schulze



XXIX

PORTRAIT OF WILLEM VAN DE VELDE,
THE YOUNGER

BY VAN MUSSCHER







MODERN PAINTINGS.

WHILE almost all the paintings by old masters in Lord Northbrook's possession are gathered together in Hamilton Place, the modern paintings adorn the walls of Stratton. The reason for this is, as we have before stated, that the pictures of modern artists, who have been less careful in the execution of their works than the old masters of Italy and the Netherlands, suffer from the effects of the London atmosphere. The condition of the paintings at Stratton is a good proof of the wisdom of Lord Northbrook's judgment, for they are, with very few exceptions, in an excellent state of preservation.

In considering the modern paintings, it will be convenient to divide them into two groups—Foreign and British.

FOREIGN SCHOOLS.

The most important picture of the French School is the "Madonna and Child," by Delaroche, of which a reproduction is given in these pages. By Delaroche's pupil, Édouard Frère—the celebrated painter of child life—is a beautiful work, executed in the quiet tones peculiar to him, representing a Sewing Class of twelve girls under the superintendence of a nun. Jean Léon Gérôme, another pupil of Delaroche, is represented by an Interior with a man smoking a hookah : and Decamps by a simple picture of Children sailing a boat in the trough of a pump.

Victor Chavet, of Aix, and Duverger, of Bordeaux, are each represented by a pair of genre pictures ; and Madame Sophie de Saux—generally known by the pseudonym Henriette Browne—by a charming painting of "Egyptian children at school," of the year 1870.

By Benjamin Vautier, of Geneva, a painter of scenes from peasant life, is a pathetic picture of Two Ladies endeavouring to console a third who is weeping. Albert Bierstadt, a native of Düsseldorf, but an American by education and residence, is an artist whose reputation almost exceeds his merit. Lord Northbrook possesses by him a large view in the Grindelwald, with the high snow-clad Wetterhorn in the distance : it was painted in the year 1867, when Bierstadt was sent to Europe upon a government commission to make studies for a painting of the "Discovery of the North River by Hendrick Hudson," and was bought of the artist by Mr. Baring.

Belgium is ably represented by an "Interior of an Armourer's Forge," by Baron Leys. The principal figures are the armourer and a cavalier. A helmet, pieces of body armour, a gun and other evidences of the nature of the work carried on, are lying about. The light enters through a doorway to the right, in which stands a page. "Like all the artist's works, this," says Waagen, "exhibits a striking effect and careful execution, but it is not quite free from that yellow sulphury tone in the masses of light which is usually his defect."

Eugène Joseph Verboeckhoven, who ended in 1881 a laborious life at eighty-two years of age, is as well known, for his pictures of sheep in Belgium as Sidney Cooper is in England. By him are a "Grey Horse, with a Peasant resting," and its companion picture of a "Cow and Lambs," noticed by Waagen, and two others of cattle and sheep. Dyckmans of Antwerp, who is rendered familiar to all Englishmen by his "Blind Beggar" in the National Gallery, is represented by an "Old Woman spinning," with a boy and girl looking on, painted in 1841. Waagen says that it is "of great truth in every portion, and of masterly execution. This picture possesses the chief qualities of this excellent genre painter in great perfection."

Petrus van Schendel—a Dutchman by birth and a fellow pupil with Leys under Van Bree in the Academy at Antwerp—is seen at his best in one of his fine candle-light effects, true to nature and without exaggeration. An old woman presides at a stall on which are some marvellously-painted vegetables; a man stands by her smoking, and in the centre, a woman with a pail over her arm, looks at the spectator. The scene takes place in a street; and the moon is hidden by a gable of a house. It is a nineteenth century rendering of the scenes depicted by Metsu in the seventeenth. It is signed :—

P. van Schendel
à Bruxelles
1846.

By Ommeganck is a Landscape with peasant, sheep and cows; and by Andreas Schelfhout, of the Hague—who, in the opinion of Dr. Waagen, stood, about thirty years ago, at the head of the Modern Dutch School, and approached nearest to the great Dutch painters of the seventeenth century—is a typical work, Peasants skating on a Canal, with windmills in the distance. By Barend Cornelis Koekkoek, a pupil of Schelfhout, are two good landscapes—the Rhine at Coblenz and a Winter Scene. Johann Christianus Schotel is well represented by a Sea-piece which displays a study of his famous countryman Van de Velde, and by a picture of a Rough Sea with two boats, which subject is, says Waagen, "given with the greatest truth, while the delicacy and transparency of the water shows his complete mastery over all detail."

BRITISH SCHOOL.

By Hogarth are three interiors—the "Card Party" (representing the family of Sir James Thornhill), from Sir Thomas Baring's collection; "The Rehearsal," from Mr. Wells's collection at Redleaf; and "Three Ladies" (Lady Thornhill, with Hogarth's wife and sister), who are disconcerted by the pranks of two toy spaniels, one of which has upset a table and is running off with a fan; bought at Mr. Coningham's sale in 1849.

John Thomas Serres is seen at his best in a very interesting View of the Harbour of Genoa, painted in 1791, just before he hurried home to wed the foolish woman who ruined his prospects and embittered his whole life.

The most important landscape by an English artist in the collection is unquestionably Reynolds's "View from Richmond Hill," painted in 1788. Waagen says, "Here, in the glowing tone and warm reflection of an evening sky, we are reminded of Rembrandt. The treatment of the detail is conventional and slight." It was at the British Institution in 1813 and 1823, at the "Old Masters" in 1870, and at the Grosvenor Gallery in the winter of 1883-84, when upwards of two hundred of the great painter's works were gathered together. The following account of this interesting picture is taken from Mr. Stephens's Catalogue :—"A large, boldly painted, and

effective view of the country and water as seen from Richmond Hill, comprising at least part of the view obtainable from Reynolds's country house, which was built for him by Sir W. Chambers at that place. . . . At the sale of the pictures belonging to the Marchioness of Thomond, niece of Sir Joshua, May 18, 1821, this picture, then styled, 'View of Petersham and Twickenham Meadows, from Richmond Hill,' was, as Lot 63, sold to Samuel Rogers for 150 guineas; at Rogers's sale, in 1856, it was resold to Mr. T. Baring for 430 guineas. It was said that Reynolds never slept at his villa, and Rogers, in his 'Table Talk,' stated that C. J. Fox asserted Sir Joshua never enjoyed the view from this place; 'he used to say that the human face was his landscape.' Birch's print is entitled 'A View from Sir J. Reynolds's House on Richmond Hill.' It was published in the 'Délices de la Grande Bretagne.' It has also been engraved by J. Jones, in 1800. Three other works by Sir Joshua in the possession of Lord Northbrook also appeared at the Grosvenor Gallery in 1883-84. They are "Venus chiding Cupid for learning to cast accounts," of the year 1771 (bought by Mr. Thomas Baring in 1845 at Mr. Wright's sale); "Mrs. Hartley with her child" (Nymph and young Bacchus), painted two years later, and engraved by G. Marchi and by W. Nutter; and a full face half-length portrait of Maria Elizabeth Archer, purchased in 1845 by Mr. Thomas Baring at Mr. Lane's sale. At Stratton also is a fine group, painted by Reynolds for Sir Francis Baring, of "John Dunning, first Lord Ashburton (brother-in-law to Sir Francis Baring), Colonel Barré and the Earl of Shelburne." It was at the British Institution in 1820, 1833, 1841, and 1843, and at the International Exhibition in London in 1862. It has been engraved by James Ward, A.R.A., and by C. Tomkins.

By Reynolds's great rival, Gainsborough, there is but one work in the Gallery, the portrait of Mrs. Jordan more fully mentioned in the descriptions of our illustrations.

De Loutherbourg, who was for many years scene painter to Garrick at Drury Lane, produced several good pictures, but almost all of them bear trace of his theatrical occupation. The success of his *Eidophusicon*, which was the rage of the town, was largely helped by scenic effects. Lord Northbrook's "Fire of London" is one of his best works, but it very forcibly reminds one of the artist's dramatic training. It is a tragic representation of the fire as seen from the Thames.

In the year 1786, Alderman Boydell expressed a desire, "old as he was, to wipe away the stigma that we had no genius for historical painting;" and hence arose his well-known "Shakespeare Gallery." This praiseworthy endeavour only resulted in proving how true was the statement that English painters of that period had "no genius for historical painting," and in the loss of much money to the worthy promoter of the scheme. Eighty-eight works were contributed by Reynolds, West, Barry, Opie, Northcote, Romney, Stothard, Fuseli and several others whose names even are almost passed away. Glaring anachronisms are apparent in many of the works—notably Northcote's—for artists were not then prepared for that careful attention to the requirements of time and place which are happily now considered a necessary part of a painter's education. A few of the series are at Stratton. Here are "Romeo and Juliet in the Tomb of the Capulets" (painted in 1792), and the "Death of Mortimer," from *Henry VI.*, by James Northcote, Reynolds's favourite pupil, who executed no less than nine pictures for the "Shakespeare Gallery," of which the best was the "Murder of the Princes in the Tower."

Speaking of Northcote's share in the Boydell Gallery, Richard and Samuel Redgrave say, "These pictures may be presumed to represent Northcote's art at its best period. . . . They are conceived in a large and vigorous manner, and though without much refinement in any quality of Art, they yet give Northcote rank with the men who were his contemporaries and competitors in historic Art."

Here also are one of the five works painted for Boydell by Opie, Northcote's friend and rival—a scene from *The Winter's Tale* (Antigonus sworn to abandon Perdita)—and two scenes from the *Merry Wives of Windsor* (Falstaff in the buck-basket) and *Much Ado About Nothing* (Beatrice listening to Hero and Ursula) by the Reverend Matthew William Peters, R.A. Opie is further represented by his "Edward IV. and Lady Grey."

By George Morland is a "Shipwreck on a Rocky Coast," and here is Uwins's well-known picture of "Peasants from the Country bringing Fruit into Naples on the morning of the Festa of Pie di Grotta." It is signed and dated 1845, in which year Uwins was appointed surveyor to the Queen's pictures. It was engraved in "Finden's Gallery."

By Lawrence are two fine portrait groups of members of the Baring family: the one (exhibited at the Royal Academy in 1810) represents "Harriet, wife of Sir Francis Baring; Francis Baring (first Lord Northbrook); Charles Baring Wall and his wife Harriet, eldest daughter of Sir Francis; and Sir Thomas Baring:" and the other "Sir Francis Baring, John Baring, M.P., and Charles Baring Wall"—the first three partners of the Baring House. The latter was exhibited at the Royal Academy in 1807, and at the Philadelphia Exhibition in 1876; and was engraved by Charles Turner and Ed. McInnes in 1842. "This picture," Williams, in his *Life of Lawrence*, written in 1831, says, "is of high merit for composition and expression, but hard in the outlines and in the colouring. The contrast is too sudden. . . . This group was painted in imitation of a celebrated picture by Sir Joshua Reynolds, in which he represents the first Marquis of Lansdowne, Lord Ashburton, and the celebrated Colonel Barré in a political conference. Sir Thomas Lawrence considering all things has managed the subject judiciously, and has produced an imitation of the original without committing any plagiarism." These two were lent by Sir Thomas Baring to the British Institution in 1830, together with "Hamlet with Yorick's skull," also at Stratton. The last is a replica of the work which Lawrence painted in 1801, and considered, after his "Satan," his best work: the "Hamlet" was presented by William IV. to the National Gallery, and has recently been transferred to the National Portrait Gallery. It is a portrait of Kemble, and represents the actor at the age of forty-four, in the costume of the Prince of Denmark, but showing his face "as he appeared in private life, without any theatrical disguise."

Three other fine family portraits are by John Jackson. Two represent "Thomas Baring" and "John Baring," the second and third sons of Sir Thomas; the third portrays his third and fifth daughters, "Emily and Frances Baring."

Francis Wheatley is represented by a Peasant Woman with a donkey, on which are a baby and basket: and by Wilkie are "The Village Recruit" and the "Death of the Red Deer," signed D. WILKIE, 1821. The latter was engraved in "Finden's Gallery." "The Village Recruit" is a very early work: it is one of the pictures which Wilkie brought with him to London in 1805, and was exposed for sale in a shop at Charing Cross, and brought the young painter six pounds. Cunningham, in his *Life of this artist*, says, with truth, "Some of the groups in this picture—now well known through the able graver of Fox—are equal to any after effort of the artist." There are also at Stratton sketches of "The Rabbit on the Wall" and "The Chelsea Pensioners." The well-known painting of the latter is in the possession of the Duke of Wellington: it was commenced in 1817, and completed four years later.

Two of Mulready's most successful pictures are "Haymaking," and the famous "Whistonian Controversy," in illustration of the "Vicar of Wakefield;" both at Stratton. In the former the hayfield is bright green, Olivia wears a bright red dress, and Burchell has a purple waistcoat, while Mrs. Primrose wears a yellow kerchief on her head, a blue shawl over her shoulders, and a red skirt. It may be interesting to here note the criticism of Waagen, who regarded the works of modern English painters with the same cool Teutonic judgment that he

bestowed on the early works of Florence or Amsterdam. He says, "Olivia in her shepherdess character is peculiarly charming; the drawing delicate and decided; the general tone very bright, and the sunny effect of the landscape masterly."

Lord Northbrook also possesses by Mulready the original sketch of "Choosing the Wedding Gown," noticed in detail later on, and a small Landscape, in the foreground of which is a pond, with two boys on a high bank behind. "This picture gives," says Waagen, "the impression of a profound solitude, and shows how the artist understands to treat such subjects."

By John Frederick Lewis is a minutely painted "Market Scene;" and by Etty "Cupid interceding for Psyche with Venus," and several copies of works by the famous painters of Venice, from whom he acquired his bright scheme of colouring. Of Etty's "Cupid," Waagen says, "The composition well chosen, the motive of the kneeling Psyche very elegant. The treatment throughout spirited, and in the finely-coloured flesh-tones sufficiently careful, otherwise too slight."

The work of John Hollins, a painter whose pictures are rarely met with now, is seen in a picture of a Doctor feeling a young lady's pulse, dated 1846, when it was exhibited in the Royal Academy as "The Pulse," accompanied by an extract from Sterne's "Sentimental Journey."

By George Lance, the inimitable fruit painter, is "Redcap," a very fine picture of a monkey, with vegetables and a dead duck; and by William James Müller, of Bristol, are a large Landscape and two brightly-coloured Oriental scenes, "Cairo" and "The good Samaritan."

Leslie is represented by a typical work, a scene from *Twelfth Night* (Sir Toby, Sir Andrew and Maria); and by Paul Falconer Poole are an "Interior, with two men drinking," and a "Peasant Woman with a child on her back."

Sir Edwin Landseer is seen in two works. "The Monkey who had seen the World," of the year 1827, has been engraved by Gibbon for "The Anniversary" as "The Travelled Monkey," and larger by Huffman and by W. J. Cooke. It is a composition of six monkeys, one of which, dressed in a most elaborate semi-military costume, is regarded by the others with envy and astonishment. It formerly belonged to Sir Henry Bunbury; and was purchased by Mr. Thomas Baring for 1,500 guineas. The other work, "The Sick Monkey," was painted for Mr. Thomas Baring in 1870, for 3,000 guineas. It was exhibited at the Royal Academy in that year as "Doctor's visit to poor relations at the Zoological Gardens." It has been engraved by W. H. Simmons and by J. B. Pratt. Both pictures were exhibited at the Landseer Exhibition at Burlington House in 1874, and at the Philadelphia Exhibition in 1876.

By Mr. Thomas Webster are three good works—"The Dame School," which appears amongst our illustrations, and two fine companion pictures, "Going into School," and "Coming out of School," of the year 1836. Both show us the same school in the village street. In the one, unwilling compliance with the demands of the school bell; in the other, haste and excitement to get to play. In the former, a woman, in the distance, has to drive in a laggard with a stick; a small child looks at a spaniel, and evidently envies the dog's liberty to stop out of doors. In the latter, a boy, who playfully bars the exit through the doorway, is almost overwhelmed by his comrades eager to be out and mingle with those already at play. Mr. Webster is fond of painting companion pictures of this character. His "Going to the Fair" and "Coming from the Fair" are in the South Kensington Museum: and his "Smile" and "Frown" are well known by engravings.

Modern popular art is exemplified by the sketch for Mr. Frith's "Claude du Val and the Duchess," which appeared at the Royal Academy in 1860.

English landscape painters are well represented in the collection, although examples of

the work of Gainsborough and Turner are wanting. By Constable is a Landscape with a stream and a boy and donkeys; by Callcott a pleasing little picture of a Hayfield, through which a stream meanders. By Collins are a "Fisher Boy, with dogs," and the "Cut Finger." Of the latter, Waagen says: "The colouring, though warm, has something melancholy, which assimilates with the scenery; but the picture is rather heavy." By Patrick Nasmyth, the left-handed Scotchman who studied Hobbema with good effect, are four very fine landscapes. One, with a sunset, is dated 1815; another, with a stream crossed by a bridge, bears date 1820, and a third is dated 1826. By David Roberts, another Scotchman, who, unlike De Loutherbourg, succeeded in shaking off the effects of his early training as a scene-painter, are a fine view of "Edinburgh Castle" and a good example of his church interiors—the "Church of St. Gommaire at Lierre, in Brabant," painted in 1857 for Mr. Thomas Baring, and exhibited in that year at the Royal Academy.

By Bonington, who died aged only twenty-six, and left comparatively but few works behind him, are two excellent views of Venice, which city he visited about 1822: the larger, in which a procession of monks is seen passing along the Riva dei Schiavoni, is as fine as any view by Canaletto; Waagen says that it is "of uncommon power, truth, and transparency, with the exception of the somewhat heavy water; and of broad and masterly treatment." In addition to these, there is by Bonington a Sea Coast, with a waggoner and waggon and other figures.

The Norwich School is represented by Crome and Stark. By the former are a "View down a Lane," and a large finely-painted scene in Rouen; by the latter, a Landscape.

William Clarkson Stanfield, who began life in the Navy, which he was obliged to leave on account of a severe fall, ranks high amongst England's sea painters. The two pictures by him in this collection are noticed more fully further on. Thomas Creswick, an essentially English painter, is seen in three good works—an "Avenue, with steps in the foreground," a "Terrace Walk, with figures," and a large view on the Severn. By James Wilson Carmichael, of Newcastle-on-Tyne, is a typical marine subject—"The Launch of the 'Forte,' at Leith," a river scene gay with flags.

By John Linnell are six excellent works. First, there is the fine "Fruit Stall" of the year 1835, representing a view down a village street, with a church in the background, and an old woman selling fruit to some peasant children. Then, the portraits of Sir Thomas and Lady Baring, both painted in 1843; that of their second son, Mr. Thomas Baring, with a black retriever (painted in 1841), and a "Sand Pit, Hampstead Heath." All the above-mentioned pictures are signed by the artist, and were at the "Old Masters" Exhibition of 1883, where many of Linnell's best works were gathered together. There is, in addition to these, a portrait of Francis Thornhill, first Lord Northbrook, by Linnell.

In the small dining-room at Stratton hang three fine pictures by Edward William Cooke—an exterior view of "Rembrandt's Mill," which is noticed amongst the illustrations, and two interior views of the same mill. The exterior is dated January, 1839, and one of the interiors bears the signature, "E. W. Cooke, Oct. 1838." In the latter, the miller sits on the steps reading and smoking. The companion picture represents an upper storey in the same mill: through a window in the background we get a charming peep on to the river, which occupies the foreground of the exterior view. These three pictures were exhibited by Cooke at the British Institution in 1839. They probably represent a mill near the village of Leiderdorp, in which the very untrustworthy Houbraken tells us Rembrandt was born; but recent research has proved that the greatest of Dutch painters first saw the light on the ramparts of Leyden. Other pictures by Cooke represent "Calais Sands, with boats putting off from shore, and storm blowing over," painted in 1840; "Amsterdam, from Buiksloot Creek," and a pair of Coast

Scenes—one with large Fishing-boats and a fish market, and the other, Fishermen bringing fish ashore from their boats.

By F. R. Lee is a "Landscape with Sheep;" and by Boddington a Landscape (dated 1844), and a smaller one, less pleasing in effect. Henry John Boddington—it may be mentioned—a member of the Williams family, many of whom were painters, changed his name to Boddington to preserve his individuality. Mr. Thomas Sidney Cooper, the veteran animal painter, is represented by "Cattle crossing a Ford" (signed and dated 1833), similar in treatment and subject to many a picture by Berchem or Dujardin, and "Cattle and Sheep resting in the shade," painted just twenty years later.

There are several good water-colour drawings at Stratton. Amongst others, are a sketch of Robbers with spoil by Cattermole; four by William Hunt—a Boy's head, a "Brown Girl" and a "Negro Girl," and "Blowing Bubbles;" and two—the "Fortune-teller" and "Fisher Lads"—by Octavius Oakley.

Of our illustrations, the first to be noticed is:—

MADONNA AND CHILD. BY DELAROCHE.

This picture, painted in the year 1842, is known in France as the "*Vierge à la Vigne*." It was purchased by Mr. Thomas Baring, and while in his possession was injured by fire in 1853. It is on canvas, 4 ft. 0 in. by 2 ft. 6 in. The Virgin wears a white garment with a blue skirt held up by a thin red girdle. St. Joseph is clad in a green coat and a red cloak. Waagen calls this "The portrait of the artist's late wife kissing her child. This lady was distinguished for beauty of form and purity of expression. A male figure representing St. Joseph converts this into a Holy Family. The head of the mother is painted with great tenderness, the forms of the child carefully modelled." This was written a few years before Paul Delaroche himself died at the age of fifty-nine in 1856, in the very room where, eleven years before, his beautiful wife had breathed her last, after ten years of happy married life. It was in 1835 that Paul Delaroche met and married at Rome, Louise, the only daughter of Horace Vernet, who, Mrs. Ruutz Rees, in her life of Delaroche, says, "had inherited her father's love of art, and was possessed of rare beauty and accomplishments. Her influence over the somewhat reserved and melancholy character of her husband was most happy. Paul, in his beautiful *Head of an Angel*, has immortalized her features, and her letters which have been preserved give us a high conception of her character. Fond of society, she was the centre of the delightful coteries of talented and distinguished guests who frequented Delaroche's home in the Rue de la Tour des Dames, and her loss was keenly felt beyond the limits of her own family." There exists a charmingly tender etching by Delaroche, dated *Novembre*, 1845, of his wife and their youngest son, Philippe; the elder son was named, after his maternal grandfather, Horace.

Delaroche is perhaps better represented in England than any other modern French artist. Sir Richard Wallace possesses, besides several others, his "Richelieu on the Rhone with Cinq Mars and De Thou" (of which a reproduction has been given in the "Great Historic Galleries of England") and "Cardinal Mazarin on his Death-bed." At Stafford House is his "Strafford on his way to the Scaffold." In the Bridgwater Gallery is "Charles I. insulted by Cromwell's Soldiers," and the Queen possesses his "Napoleon at St. Helena." Delaroche is said to have taken his much-loved wife as his model for the allegoric figure of Gothic Art in his greatest triumph, the "Hemicycle," which adorns the amphitheatre of the *École des Beaux Arts*, Paris, and which was only completed, in 1841, after four years of arduous labour.

PORTRAIT OF MRS. JORDAN. BY GAINSBOROUGH.

The celebrated actress is depicted very simply by Gainsborough with powdered hair and white dress; she has blue eyes and a fresh complexion.

This picture was lent to the National Portrait Exhibition of 1868 by Mr. George H. Turnbull; and was afterwards purchased by Lord Northbrook. At the same exhibition was another portrait of Mrs. Jordan by Sir Thomas Lawrence.

Dorothy Bland, afterwards Mrs. Jordan, was born at Waterford in 1762; appeared on the stage at Dublin when fifteen years of age; performed at Drury Lane in 1785, and, after a successful career, retired to France. She died at St. Cloud in 1816.

This portrait is on canvas, 2 ft. $5\frac{1}{4}$ in. by 2 ft. $0\frac{1}{2}$ in.

THE ABANDONED. BY WILLIAM CLARKSON STANFIELD.

Stanfield, born on the sea coast and educated in the navy, was conversant with the sea from his birth, and knew how to paint it in all its phases. The light blue clouds which are just appearing beneath the heavy black mass light up the still angry waves, and render all the more apparent what must have been the power of the recent storm, similar to that which broke but could not destroy this fine vessel, now helplessly tossing about at the mercy alike of wind and wave.

Dafforne, in his "Pictures by Clarkson Stanfield," tells us that the following passage from "The Voyage," in Washington Irving's "Sketch Book," suggested to Stanfield the subject of this picture:—"There was no trace by which the name of the ship could be ascertained. The wreck had evidently drifted about for months: clusters of shell-fish had fastened about it, and long sea-weeds flaunted at its sides. But where, thought I, are the crew? Their struggle has long been over—they have gone down amidst the roar of the tempest—their bones lie whitening among the caverns of the deep. Silence—oblivion, like the waves, have closed over them, and no one can tell the story of their end. . . . Alas! not one memento shall ever return for love to cherish. All that shall ever be known, is, that she sailed from her port, 'and was never heard of more!'" And Dafforne adds: "The picture is a poem as pathetic in its painted language as the eloquent words of the American writer."

It was painted for Mr. Thomas Baring, and was exhibited at the Royal Academy in 1856, when the following criticism appeared in the "Athenæum":—"The piece of Mr. Stanfield, 'The Abandoned,' with a little panoramic haste and vagueness, expresses a very sublime and terrible desolation. It seems a type of life that ship, a hulk on a pathless sea, which heaves, boiling and seething to the very horizon, against whose dark line the jets of foam dance, spitting and frothing. The long, blank ocean, with its blind, unmeaning and mysterious fury, the cleft bulwarks, the rigging scattered like dishevelled hair, the crushed boat, the snapped mast, are all so many verses of a sea epic."

This fine picture, which has never been engraved, appeared again at the "Old Masters" in 1870, when there was a special collection of Stanfield's works. It is signed to the right, "C. Stanfield, R.A., 1856," and is on canvas, 2 ft. $11\frac{3}{8}$ in. by 4 ft. $11\frac{1}{2}$ in.

NEAR MONNICKENDAM. BY WILLIAM CLARKSON STANFIELD.

In this brightly painted picture the clouds are light grey. The bright red waistcoat of the boy pushing off the barge is reflected in the clear water. Monnickendam, the scene of this picture, is but three miles distant from Edam, well known in England for its cheeses. Monnickendam itself is celebrated as being the birthplace of the *Maatschappij tot Nut van't Algemeen*, which was founded there in 1784, but removed to Amsterdam three years later. This "Society for the Public Welfare" has for its objects the promotion of the education and moral culture of the lower classes. The tomb of the founder, Jan Nieuwenhuizen, is in the church, the tower of which we see in Stanfield's picture. It was exhibited at the Royal Academy in 1851, when the writer in the "Athenæum" of the time said, "we get in close comparison with some of the lower forms of landscape painting the power of truthful effect." It was bought by Mr. Thomas Baring.

On the bottom to the right can be read "Painted for Thomas Mackinlay, Esq., by his obliged friend C. Stanfield, R.A., 1850," and on the back of the canvas is in the painter's handwriting, "Near Monnickendam, Zuyder Zee, C. Stanfield, R.A., 1850." It is on canvas, 1 ft. 6 in. by 3 ft. 0 in.

REMBRANDT'S MILL. BY EDWARD WILLIAM COOKE.

We have already made reference to this work in noticing the two interior views of the mill. The rushes and water-lilies to the left of the foreground are finely painted; the distance above them is silvery in tone and the water is clear. The only bright pieces of colouring in this quiet picture are the red coat on the man on the barge, and the red interior of the canoe to the left.

It was bought by Mr. Thomas Baring. It is signed to the right, "E. W. Cooke, Jany, 1839," which is one of the three years, during the long period from 1835 to 1879, in which the painter's name was absent from the Royal Academy catalogue: but, as we have mentioned, this work appeared at the British Institution in that year. It is on canvas, 1 ft. 9 in. by 2 ft. 6 in.

DAME SCHOOL. BY THOMAS WEBSTER.

Into this picture the veteran artist, Mr. Webster, has introduced many tints which are admirably blended. The old dame wears a pale red shawl, a purple bodice and a blue skirt: the little girl seated with her back to the spectator has a red dress; the one by the table to the left wears a blue pinafore, and the girl standing reading to the right has a red dress and a white pinafore. One boy has a yellowish, another a greenish smock.

In these days of School Boards, such a scene as this depicted by Mr. Webster would be impossible. Of the children which compose the Dame's School, there are but two little girls who do not avail themselves of the brief respite from work afforded to them by the quiet slumber of the poor old dame, who is overcome by the heat of the day. One boy is rash enough to attempt to steal out of the door, while another, who is in disgrace, makes fun of his mistress, to the amusement of two of his fellow pupils. The whole picture is executed with much care and is brilliantly lighted. It is signed, "T. Webster, 1853": in which year it was

exhibited at the Royal Academy, accompanied in the catalogue by the following lines from Shenstone's "Schoolmistress" :—

" In every village marked with little spire,
Embowered in trees and hardly known to fame,
There dwells in lonely shed and mean attire,
A matron old whom we schoolmistress name."

This picture, which was bought by Mr. Thomas Baring, is on panel, 1 ft. 9½ in. by 3 ft. 0 in.

Another " Dame's School," exhibited by Mr. Webster at the Academy in 1845, was accompanied by the same quotation.

CHOOSING THE WEDDING GOWN. BY MULREADY.

This is the preparatory study, in red and black chalk, for the famous painting in the Sheepshanks Collection in the South Kensington Museum, which was painted for Mr. Sheepshanks, and exhibited at the Royal Academy in 1846, and as Dafforne says, "was unquestionably the most popular picture Mulready ever produced." It occupied the place of honour in the principal room, and was railed round to keep off the crowd which constantly pressed to see it. It is in illustration of the following passage from the "Vicar of Wakefield" :—
" I had scarce taken orders a year, before I began to think seriously of matrimony, and chose my wife, as she did her wedding gown, not for a fine glossy surface, but for such qualities as would wear well." It has been beautifully engraved by George Sanders in 1872. This sketch is 1 ft. 7½ in. by 1 ft. 6 in. It was bought by Mr. Thomas Baring.

In 1840 Mr. Van Voorst published an edition of the "Vicar of Wakefield," with thirty-two charming illustrations on wood by Mulready, and of these the artist selected the "Whistonian Controversy," the "Haymaking" (Burchell and Sophia), and "Choosing the Wedding Gown," as subjects for paintings.





XXX

THE MADONNA AND CHILD

BY DELAROCHE







XXXI

PORTRAIT OF MRS. JORDAN

BY GAINSBOROUGH





Saml. J. ...
26. ...



XXXII

THE ABANDONED

BY STANFIELD





C. STANFIELD, R.A.



XXXIII

NEAR MONNICKENDAM

BY STANFIELD







XXXIV

REMBRANDT'S MILL

BY COOKE





E. W. COOKE.



XXXV

DAME SCHOOL

BY WEBSTER





T. WEBSTER



XXXVI

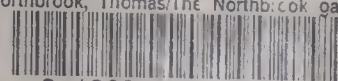
CHOOSING THE WEDDING GOWN

BY MULREADY





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